

THE ABSENCE OF PARENTS AND THE MALE AND
FEMALE PRINCIPLES IN WILLIAM FAULKNER'S FICTION

By

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KEY TO ABBREVIATIONS TO TEXTS

Abbreviation

Name of Texts

SF

The Sound and the Fury

As I

As I Lay Dying

San

Sanctuary

US

Unrevised Sanctuary

Ab, Ab

Absalom, Absalom!

LA

Light In August

Flags

Flags in the Dust

FU

Faulkner in the University

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THE ABSENCE OF PARENTS AND THE DICHOTOMY OF
GENDER IN WILLIAM FAULKNER'S LIFE AND FICTION

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This study examines how a dominant phenomenon of Faulkner's fiction, the absence of parents, is influenced by Faulkner's own relations with his parents and by his tendency to dichotomize gender into male and female principles. These principles are associated respectively with logos (reason), order, and culture and pathos (emotions), chaos, and nature. Faulkner's resentment against his mother, who violated what he saw as the female principle by failing to provide him with empathic love and tending to dominate males' lives, caused the emotional or physical absence of mothers in his fiction. Faulkner's resentment against his father, who could not serve as a male model and thus restore his male ego impaired by his strong mother, caused the absence of fathers in his fiction.

Faulkner's concern for male ego or identity is explained in terms of Simone de Beauvoir's notion of man's sense of himself as the "self" and woman as the other, and of Margaret Mahler et al.'s notion that a child oscillates between his desire to merge symbiotically with the mother and the opposite desire to differentiate himself from her for his sense of self. Faulkner felt conflict between his desire for merger with the (m)other and his opposing desire for differentiation from the (m)other. His concern for male identity and his misogynistic tendency in his art result from his desire for differentiation from the (m)other for his sense of self as a male. His resistance to misogyny in his art results from his opposing desire for the (m)other.

The oscillation between the two desires, or the interaction of the two desires as they undermine each other, creates significant fictional characters like Quentin Compson, Horace Benbow, Darl Bundren, Joe Christmas, and Charles Bon, who incorporate both aspects of the dichotomy--of the male and the female principle, or the dichotomy of the self (a white) and the "other" (a black)--within them. Faulkner's oscillation between the two desires causes the coexistence of both misogynistic treatment of women and his contradictory condemnation of male patriarchs such as Thomas Sutpen, Old Doc Hines and Mr. McEachern, who ruin the lives of the "other" (woman and black) in his fictions.

INTRODUCTION

Though criticism of Faulkner's fiction, specifically of his characters, his themes and narrative structures, his fictional style and the like, has richly developed over the course of years and contributed greatly to readers' understanding of Faulkner's art, commentary on his female characters has failed to keep pace. This area remains, therefore, a continuing challenge to critics. Only two book-length studies on his women have been published: Faulkner's Women by David Williams and Faulkner's Women: Characterization and Meaning by Sally R. Page, both of which fail to produce analytic readings of the woman in that their interpretations heavily rely on their assumption of the traditional concept of woman as an embodiment of nature. Thus they present the Faulknerian women in a collective, not individual, manner.

There is a dearth of critical activity on Faulkner's women. There is a narrowness of conceptualization as well. Most of the critics on the subject agree in categorizing Faulkner's women into two types: the "bitch" and the virgin. As early as 1952, for example, Irving Howe, who regarded

Faulkner as having an "inclination toward misogyny" (99), described Faulkner's female characters in this manner:

Such splendid old ladies as Miss Rosa Millard, Aunt Jenny Du Pre and Dilsey, all conspicuously beyond the age of sexual distraction, gain Faulkner's admiration. They neither threaten nor attract; they give household orders and provide intuitive wisdom; they are beyond the magical powers of sexuality. But there is hardly a young woman in Faulkner's novels . . . who does not provoke quantities of bitterness and bile; and so persistent is this distaste for the doings of "woman-flesh" that it cannot be dismissed as a vagary of either Faulkner or the characters who convey it.

Few writers have trained such ferocity on the young American bitch: Cecily . . . , Patricia . . . , Temple Drake Even Lena Grove, for all her appearance of submissiveness, digs iron claws into her man with a serene possessiveness of instinct; the affection she draws from Faulkner depends on a humorous belief that it is pointless to resist her (97-98).

Though expressed in an elaborate manner, what these paragraphs argue is quite simply that Faulkner's women are either "bitches" or near saints. Howe contends that Faulkner's woman has only two choices for her identity; she may be an asexual and therefore respectable woman or she can be sexual, that is, a corrupt woman. To state this another way, a woman past menopause is a "splendid" old lady, while all younger women are dangerous predators.

Leslie Fiedler sounds much like Howe in his analysis of the women of Faulkner's fiction. In Love and Death in American Fiction he summarizes his position this way:

Until his last books, Faulkner treated with respect only females, white ladies or colored women, past the menopause. The elderly maiden or widowed aunt is the sole female figure in his fiction exempt from travesty and contempt Pubescent or nubile women, for Faulkner, fall into two classes, roughly corresponding to those of Hemingway, though for the former, both are

terrifying: great, sluggish, mindless daughters of peasants, whose fertility and allure are scarcely distinguishable from those of a beast in heat; and the febrile, almost fleshless but sexually insatiable daughters of the aristocracy. . . . Their very names tend toward allegory, "Dewey Dell," for instance, suggesting both a natural setting and woman's sex, her sex as a fact of nature, while "Temple Drake" evokes both a ruined sanctuary and the sense of unnatural usurpation: become a sexual aggressor--more drake than duck (320-21).

This view is hardly distinguishable from Howe's, particularly in its argument that Faulkner is patriarchal and condescending toward his female characters.

Howe develops his thesis further:

Faulkner is all too willing to proclaim the subtle power of women in human affairs, even to speculate, in the manner of legend, on female malevolence But . . . the distrust of women serves a symbolic function in Faulkner's moral vision. Women are this-worldly sex, the childbearers who chain men to possessions and embody the indestructible urge to racial survival. As the personification of the reality principle, they contrive to perpetuate the species no matter what dreams or destruction men indulge in. Faulkner's men, like Melville's, are happiest when they "get away" escaping to the woods for a few weeks of female-less companionship. His women are happiest--or, since Faulkner might say that to them happiness does not matter, they are most content--when men are subdued to their social tasks (97-100).

Note, in particular, Howe's emphasis on Faulkner's "distrust of women," his consideration of women in association with evil or "malevolence," and his view of man's helplessness in the presence of women and their consequent efforts to escape from the feelings of helplessness.

Fiedler more or less repeats these insights:

In the work of William Faulkner, the fear of the castrating woman and the dis-ease with sexuality present in the novels of his contemporaries, Fitzgerald and Hemingway, attain their fullest and

shrillest expression. Not content with merely projecting images of the anti-virgin, he insists upon editorializing against the woman he travesties in character and sin. No Jiggs and Maggie cliché of popular anti-feminism is too banal for him to use; he reminds us (again and again!) that men are helpless in the hands of their mothers, wives, and sisters; . . . ; they [women] possess neither morality nor honor; that they are capable, therefore, of betrayal without qualm or quiver of guilt . . . ; . . . ; that they are unforgiving and without charity to other members of their own sex; . . . ; that they use their sexuality with cold calculation to achieve their inscrutable ends, etc., etc. (320)

Both critics, then, center their understanding of Faulkner's women on the issues of fear of feminine sexuality, dis-ease in the company of women and the association of them with sin and immorality, and, finally, the unbridgeable gap between man and woman because of a tendency to define their aims and roles as vastly different and incompatible.

The similarity in Howe's and Fiedler's views tempts me to accept the basic outline of their reading and to construct my own analysis of Faulkner's fictions in terms of it. In the beginning, along with this acceptance, however, I also had some doubts about their views--particularly, that their ideas may have been affected by their gender. Reading Gail Mortimer's 1983 study, Faulkner's Rhetoric of Loss: A Study in Perception and Meaning, helped relieve those doubts; her reading shares almost all of their perceptions, as, for example, in this passage:

Several of Faulkner's old women, such as Jenny Du Pre and "Granny" Rosa Millard, are also depicted as unusually strong and independent figures. Faulkner can express this strength and even celebrate it for

perhaps two basic reasons. First, the women are no longer sexual beings; . . . Secondly, Faulkner is clearly perpetuating in these portrayals the highly romanticized Southern myth of its own past. . . . But whenever women are not being manlike, brave in the way a man would be in the same circumstances, when they are acting "like women" (and, alas, there are only these two alternatives in Faulkner's fictive world), they evoke awe and bewilderment, as we shall soon see: "and he thought again how you could never really beat them because of their fluidity . . . " (118).

In such passages, Mortimer presents a view much the same as Howe's and Fiedler's: Faulkner's tendency to differentiate man and woman in a patriarchal manner, his feelings of "awe and bewilderment" in the presence of any woman who acts like a woman, and his fear of female "fluidity." In many ways, then, Mortimer supports the picture that Howe and Fiedler had drawn.

However, unlike Gail Mortimer, certain other female critics disagree with this characterization of Faulkner's attitude toward women. Naomi Jackson is one, for example, who doubts the fairness of Howe's and Fiedler's views, comparing them in this manner:

Even on the first level, Fiedler's judgment is not so much unfair as entirely out of bounds. A statement by Howe is more to the point. He claims that Faulkner's work as a whole lacks "mature recognition of the possibilities in the relationships between men and women--possibilities . . . [of] fulfilled love and tragic complication." If this judgment were just, it would indeed be serious. But a single example --"The Fire and the Hearth"--will be enough to prove Howe is unfair (16).

Jackson maintains here that both critics are unfair to Faulkner, and indeed, that Fiedler's view is worse--it is "entirely out of bounds." To convince us of this, she offers

a quite different reading, pointing out, for example, that Caddy in The Sound and the Fury, though an exemplary "bitch" character (to borrow Fiedler's term, one of the "sexually insatiable daughters of aristocracy"), is at the same time seemingly loved and admired by Faulkner. To prove the variety and good intentions with which Faulkner often presents his female characters, Jackson mentions both his comic portrayals and the women in the fiction who provide happy lives for men. After presenting these several alternatives to Howe's and Fiedler's narrow views, Jackson argues that

[s]uch instances are not the conceptions of a man whose whole idea of woman is that of "periodic filth," whose whole idea of male-female relationships is pathological. . . . Again to make a self-evident observation our starting point: in an artist of Faulkner's stature it is to be expected that his work will include a diversity of characters, intensely portrayed. . . .

Faulkner's conception of human personalities and therefore of human relationships is complex and tragic, but this does not mean that it is neurotic, certainly not that it is misogynistic (16-17).

Jackson regrets that "Fiedler consistently fails to credit Faulkner with the primary necessity for a great novelist: the ability to create characters who are not entirely self-projections" (16). From this perspective, it is clear that Jackson regards Fiedler as unfair not only to Faulkner's female characters but to Faulkner as well.

Nonetheless, this criticism, while having some validity, does not alter my basic intention to begin my own argument with the picture Fiedler and Howe provide. For, in fact,

Jackson's own effort to understand Faulkner's treatment of women with a more comprehensive analysis than they offered finally comes round to support their major points. To demonstrate this clearly, here is a long passage from Jackson's reading of the woman as Goddess in the fiction:

That Faulkner had at least an unconscious belief in the Goddess does not necessarily mean that all his female characters are attempts to incarnate Her. . . . Faulkner's Woman must be distinguished from his women. She is impersonal, an embodiment of the quality Faulkner attributes to Charles Bon's octoroon mistress: "a female principle which existed, queenly and complete, in the hot equatorial groin of the world long before that white one of ours came down from the trees and lost its hair and bleached out" (Absalom, 116). She is impersonal, like the wilderness, "the ardor-wearied earth, ancient Lilith, reigned, throned and crowned, amid the old invincible courtesan's formal defunction." (Hamlet, 163-64). Yet although She is impersonal --"only the symbol of desire"--Faulkner could not escape her spell. Nor could he avoid resenting, although his observation forced him to recognize and sometimes to portray, women's travesty on Womanhood.

. . . .
[Faulkner's women] become reflections, or distortions, of the White Goddess, as life-giver and destroyer. Seen in this light, Faulkner's bitch-women and vampires possess the deadly enchantment and power of Circe and the Fates. Emily Grierson and Rosa C[old]field become nagging Junos; savior and cow women become fertility goddesses (19).

This passage argues that Faulkner tended to differentiate man and woman in a traditional and patriarchal manner and that he regarded women as embodying an unalterable female principle. In addition, Jackson's reading also argues that Faulkner regarded woman with awe and fear, and that he felt trapped by them, by their "spell." As these various critics point out, though not necessarily in total agreement with one another,

Faulkner has a strong tendency to radically oppose man and woman, assigning to them stereotyped and traditional characteristics, explicable in terms of traditional notions of the male and female principles. Later in this chapter, I will illustrate the specific characteristics identifying male and female principles, as defined by the feminist critic Hélène Cixous.

In this study of Faulkner's fiction, I intend to argue that his dichotomized and patriarchal views, influenced by the Southern culture which emphasizes the difference between the two sexes (man as a gentleman and woman as a Southern Belle) form a significantly important factor in his fiction and in fact determine a dominant phenomenon of his fiction, namely the absence of the mother and the father. I will argue that the author's relationship with his parents contributed to this absence as well. In short, it is my purpose to examine how Faulkner's patriarchally dichotomizing view of the roles of men and women, influenced by his personal feelings about, and experiences with, his own parents, shaped his fictional world.

I contend that Faulkner resented his mother because she was, in his eyes, too disciplinary, too controlling and goal-oriented; according to his traditional view of woman as the embodiment of love and pathos, his mother, with her reason, discipline and control, violated his expectations for a woman and thus encroached upon the male domain. Faulkner's patriarchal view of woman always necessitates both his

condescending yet demanding association of her with the female principle and his feeling superior to her. Therefore, I argue, when his need for superiority over women was threatened by his strong mother, and when she failed to provide the female support (empathic love) he sought from a woman, Faulkner responded in his fiction punitively by absenting the mother. In Chapter I, I will discuss specifically how Faulkner represents the emotional and physical absence of his fictional mothers. I will show how both types of absence violate the expected role of providing the empathic love that all children seek from their mothers. I will show that in the absence of empathic love, Faulkner's males desperately seek it elsewhere--as, for example, in incestuous relations with the sister, the surrogate mother.

As is the case with his response to his mother, Faulkner's dichotomization of the roles of man and woman in a traditional and patriarchal manner influenced his relationship with his father as well. His father failed to live up to the traditional role his son expected him to play, that is, the role of a potent presence. In Chapter II, I will discuss how Faulkner wanted his father to be strong in order to identify himself with him as a male in confrontation with a mother who had already threatened the son's male ego with her unusual strength. I will discuss specifically how Faulkner's father, who failed in his business career and in his relations with both wife and children, caused Faulkner's

deep resentment and, as a result, led him to present his fictional fathers as both physically and emotionally absent--the same strategy he used to deal with mothers. Additionally, I will argue that Faulkner's tendency to assign higher values to man than to woman and to prize what man stands for, the male principle, combines with his father's failure to reinforce this valuation of man's superiority to shape the emotional or physical absence of Faulknerian fathers into the symbol of castration. I will maintain that Faulkner sees to it that both types of male absence--physical or emotional--can cause the son to be castrated symbolically (if not actually); or, to put it differently, to be deprived of what is most important to the son, his male identity, his confidence in himself and in his sexual potency. The mother's absence, on the other hand, is not castrating because she could never "give" her son that male identity in the first place. However, her absence does produce costs other than castration costs.

Chapter III, my concluding chapter, will examine how Faulkner's tendencies to differentiate man and woman and to give superiority to the man are specifically manifested in his presentation of characters other than mothers and fathers, especially his other female characters. I will argue that Faulkner's belief in male superiority and his concern over male potency cause him, on the one hand, to fear castration (symbolizing the loss of self as a male), and, on the other

hand, to fear engulfment by woman (symbolizing the loss of boundaries between the exclusive masculine self and the inclusive feminine other). As a result, I will contend, Faulkner takes a defensive posture to ward off both fears by talking about them in his art and thus dominating them, figuratively speaking. Specifically, I will argue that Faulkner fights his anxieties by debasing woman and what she stands for, according to his perspective, that is, the female principle, her fertility, sexuality, and feminine fluidity. I will also be observing, however, how the efforts of Faulkner and his male characters to debase women are undermined by their opposite desire. They also wish to merge with the (m)other, to unify with her in order to keep in touch with the other side of themselves, their unconscious side in which exist their unresolved and primary conflicts and wishes.

In discussing these complicated issues, I will adopt several psychoanalytic and feminist notions. Before explaining my methodology, however, I want to return for a moment to Mortimer's reading of Faulkner in order to demonstrate how effective it can be to apply psychoanalytic and feminist concepts to an analysis of Faulkner's female characters. I confess that Howe's and Fiedler's readings contributed to this present study by providing its initial impetus, but it was Mortimer's reading that played the most significant part in developing it, because Mortimer led to my choice of object-relations theory as my fundamental approach.

Earlier I stated that she shares with Howe and Fiedler their view of Faulkner's misogynist treatment of women. Mortimer does not stop there, however, but goes on to try to explain why Faulkner's attitudes developed as they did. Her analytical tool is object-relations theory, which helps to reveal not only Faulkner's deep-rooted, rather unconscious fear of women, but also the reason why such fears are manifested in his fiction. She summarizes her theoretical apparatus briefly:

Object relations theory has provided several insights that I have found significant in looking at Faulkner's works: a sense of the interplay of perception and identity in all of us; the realization that works of art are in an important sense adult, sophisticated transitional objects allowing us to create a meaningful interface between ourselves and the external world; and a sense of the psychic meanings of the rhythms of withdrawal and participation that are among the choices we make in living our lives. All three of these are fundamental to my analysis (4).

In order to understand what Mortimer means by art as a "transitional object" for adults, and to see how this theory specifically helps her understand Faulkner, we need to fill in a few more details of her model, particularly its origins:

They [object-relations theorists] assume that the newborn baby experiences existence as something of a continuation of the holistic harmony of the womb and that only gradually does the child come to give up this illusion. On occasion there will be a delay between the time when the child experiences a need or wish and the time when it is filled. The awareness of this delay is our first subjective experience of the passage of time, and it gradually convinces us we are separate from others. The experience is assumed to be critical in our development because it involves accepting the fact we are not omnipotent . . . and learning strategies for dealing with this new knowledge and

the disappointment it brings with it (2).

A transitional object is something the child recognizes as separate from himself and yet part of himself, endowed with his own meaning as compensation for the loss of omnipotence. This concept plays a significant role in Mortimer's reading of Faulkner's own sense of loss. In her view, Faulkner's fictions evolve from the characters' loss of something precious to them and the subsequent ways they deal with that loss:

About Faulkner's childhood, [David] Minter concludes that during "his earliest years he experienced an unusually strong sense of holistic unity with his family, and especially with his mother. From these years, he lost this double sense of well-being at an early age, and he found the experience painful. Troubled in part by the loss itself and in part by the feeling that those who had bequeathed blessedness had also destroyed it, he emerged from childhood determined to control his relations to his world." Faulkner shares with his characters a profound ambivalence born in a sense of loss of well-being, and like them, he experienced much of this ambivalence as a "deep, varied dis-ease with women" and strong distrust of them (14-15).

What deserves our specific attention is Mortimer's connection of Faulkner's experience of the loss of omnipotence to his distrust of women. According to this reading, Faulkner confronts the loss by regaining a sense of control through his art, through controlling the narrative skills and strategies of story-telling. Mortimer maintains that he overcomes "the ongoing sense of loss" through the exercise of narrative ability, because the "act of writing compensates for a sense of loss" (79). This seems to me a convincing analysis and

one that proves very useful for my own understanding of Faulkner and his fictions.

My own approach will be to elaborate upon object-relations theory by adding to Mortimer's schema, the insights of Margaret Mahler et al. Mahler et al.'s so-called "individuation theory," I believe, best helps explain Faulkner's effort to distinguish himself from woman--from the other--for his sense of male identity, and his conflicting desire to merge with the (m)other, as noted above. Both are for Mahler et al. forms of a child's oscillating wishes to differentiate himself from his mother in order to consolidate his sense of self and to return to the symbiotic and secure relation with her. This, at any rate, is the way in which Mahler et al.'s individuation theory would explain the conflicting wishes.

Since Mahler et al.'s theory is about the infant's symbiotic experience with the mother, we cannot literally apply the theory to Faulkner's fictions--he wrote about adolescents and adults, not infants. But we can apply the theory to illuminate the complex and ambiguous relations of the characters and their mothers in Faulkner's fictions, as well as the relation between the author and his mother. For such issues, as nearly every theorist argues, do not disappear with infancy but are repressed. According to Mahler et al., in The Psychological Birth of the Human Infant: Symbiosis and Individuation, an infant first goes through a symbiotic phase

during which it feels undifferentiated from its mother. The illusion of undifferentiatedness is the result of the mother's administration of the infant's needs to its satisfaction. Since the mother supplies everything needed, the infant experiences primary identification with the mother, and this leads it to "behave and function as though the infant and its mother were an omnipotent system--a dual unity within a common boundary" (44). Symbiosis is defined quite rigorously as

that state of undifferentiation, of fusion with mother, in which the "I" is not yet differentiated from the "not-I" and in which inside and outside are only gradually coming to be sensed as different. Any unpleasurable perception, external or internal, is projected beyond the common boundary of the symbiotic milieu interieur (cf. Freud's concept of the "purified pleasure ego," 1915b), which includes the mothering partner's gestalt during ministrations (44).

As the second sentence makes clear, symbiosis is a delusion on the part of the infant. Mahler et al. justify the need for this "hallucinatory or delusional somatopsychic omnipotent fusion" with the mother (45) in terms of the survival of the species, for the human infant is born weaker than that of other animals:

In the human species, the function of and the equipment for self-preservation are atrophied. The rudimentary (not yet functional) ego in the newborn baby and the young infant has to be complemented by the emotional rapport of the mother's nursing care, a kind of social symbiosis. It is within this matrix of physiological and sociobiological dependence on the mother that the structural differentiation takes place which leads to the individual's organization for adaptation: the functioning of ego (45).

As indicated above, "the social symbiosis" or "the emotional rapport of the mother's nursing care," is indispensable not only to the survival of the helpless infant but to the formation of his ego. Mahler et al. argue that no human being can be exempted from this dependence on the mothering agent, and that this is why mothering plays so important a role in one's life:

We learned a great deal in this study about why smooth and consistently progressive personality development, even under ordinary favourable circumstances, is difficult, if not impossible. This, we found, was due precisely to the fact that separation and individuation derive from and are dependent upon the symbiotic origin of the human condition, upon that very symbiosis with another human being, the mother. This creates an everlasting longing for the actual or coenesthetically fantasized, wish-fulfilled, and absolutely protected state of primal identification (Ferenzi's absolute primal omnipotence, 1913) for which deep down in the primarily repressed realm, every human being strives (227).

This statement bears special importance to my study of Faulkner's fictional women, for this everlasting, unconscious longing for the symbiotic status is overtly reflected in several of Faulkner's male characters.

Another point which deserves our attention is Mahler et al.'s insistence that the infant's illusion of omnipotence is the result of its primal identification with the mother. This will be useful for my later discussion of the pain and powerlessness caused to some characters by their mother's absence or lack of lovingness when present. As the infant develops under normal conditions, this symbiotic status and

the illusion of omnipotence gradually fade, due to frequent failures of the mother to anticipate or satisfy each and every need. With the recognition that omnipotence is illusory, the infant starts the process of separation and individuation from the mother; Mahler et al. divide the process into four subphases. The first phase is the period during which the infant differentiates its own body from the mother's by using its hands to pull the mother's hair, ears, or nose, or by stretching its body to have a better look at the mother. By doing so, it gradually learns the difference and boundaries between "I" and "not-I." As the infant's locomotive ability matures, it goes through the second phase of individuation, what Mahler et al. call a "practicing period." The infant, now a pre-toddler, crawls away from the mother, and later in this period, walks away from her. Now the toddler is able to confirm the fact that he/she is separated from the mother.

With the confirmation of this fact, the child feels anxiety about this separation and tries to reestablish closeness to the mother. This third phase is called a period of rapprochement. During this period, the child is concerned about the mother's whereabouts and tries to share everything it does with her. The characteristics of this period are shadowing the mother and darting away from her, respectively indicating the wish for reunion with the loved object and a fear of the loss of recently achieved autonomy. After the experience of these oscillating wishes, the child reaches the

fourth phase, during which it consolidates its own individuality and establishes "emotional object constancy." In this final period, the child is able to internalize "a constant, positively cathected, inner image of the mother" (Mahler et al., 109), and is thus able to function separated from her, without experiencing anxiety in her absence. The internalization of the image of a reliable and trustworthy mother is indispensable to the individuation of the child. The child can sustain itself healthily after the separation only if the internalized mother is a "need-satisfying" and empathically loving mother; if not, there is a disruption in the process of separation and individuation. This idea of the internalized empathic mother has the utmost significance for the sustenance of the child's sense of self, and will prove to be extremely useful for my discussion of Faulkner's major characters.

If Margaret Mahler et al.'s object-relations theory provides me with the basic concepts for my discussion of Faulkner, Heinz Kohut's psychoanalytic theory of the self provides some useful secondary patterns. Of particular use to me is his analysis of the formation of the self and the pathological aspects of the "narcissistically disturbed self," as outlined in The Restoration of Self. Kohut's statements on the object-relations of the self coincide nicely with Mahler et al.'s. For example, he describes the origin of the self in this way:

The nuclear self, in particular, is not formed via conscious encouragement and praise and via conscious discouragement and rebuke, but by the deeply anchored responsiveness of the self-objects, which, in the last analysis, is a function of the self-objects' own nuclear selves (100).

Even though Kohut uses the term "the self-object" in place of Mahler et al.'s "Not-I," "object," or "mother," his view is basically the same. Both emphasize the importance of the empathic response of the "self-object" (Kohut's term), "the mother" (Mahler et al.'s term). And both believe, as Kohut argues, that the healthy formation of the self is directly related to this empathic response, for if there is a failure of empathic feeling, the formation of the self is defective --a "narcissistically disturbed self."

In a later study, The Search for the Self, Kohut offers an explicit analysis of what happens when there is a failure of empathy, and introduces a new concept of merging with the mother:

In narcissistic personality disorders, it is the need for mirroring or for merging with the idealized self-object which, after a traumatically mortifying rejection, is first greatly intensified and probably also distorted and is then, in this intensified and distorted form, either repressed or split off and disavowed (555).

He amplifies this view a few pages later:

The genesis of the disorder can, for instance, be the insufficient mirroring of the child's self by the mother (her lack of empathy for her child's need for mirroring through the gleam in the mother's eye). . . the child becomes insatiably hungry for mirroring, affirmation, and praise. It is this intensified, distorted need which the child cannot tolerate and which it therefore represses or disavows or splits off (558).

These observations are not very different from Mahler et al.'s except that Mahler et al. are discussing normal development and Kohut the development of a disorder. Kohut's "merg[ing] with the idealized self-object" seems much the same concept as Mahler et al.'s "symbiosis with the mother," for example; and they also share the common use of the concept of "mirroring," the infant's need for the mother to respond empathically if the formation of the self is to proceed along a healthy course. For this reason, defects in the self are attributed to "the empathy failures on the part of the self-object due to narcissistic disturbances of the self-object" (Kohut, The Restoration, 87). By this, Kohut means that the mother's own disturbed self affects the infant's formation of its self due to her own need to "merge with the mother." If the mother's self is disturbed, if she has her own narcissistic problems, she inhibits the child's formation of a self; her obsession with her own lack of self and her consequent inability to mirror the child's behaviors and respond to it with her empathic responses, deprive the child of chances to build a viable self-image. Kohut expounds on this point:

If the self-object's empathic resonance to the child is absent or severely dulled, either diffusely or vis-a-vis selected areas of the child's experience, then the child will be deprived of the merger with the omnipotent self-object and will not participate in the aforementioned sequence of experiences . . . and will therefore be deprived of the opportunity to build up psychological structures capable of dealing with his anxiety in the same way. And if, to adduce another example, the self-object reacts hypochondriacally to the child's mild

anxiety, then the merge[r] with the self-object will not produce the wholesome experience of mild anxiety changing into calmness, but, on the contrary, will produce the noxious experiential sequence of mild anxiety changing into panic (Kohut, The Restoration, 89).

Again, this analysis contains some very useful points for my reading of Faulkner's characters, in particular, those pathological characters that seem to have been formed by their internal reactions to mothers who are psychologically unhealthy and obsessed with their own narcissistic concerns. Mahler et al. also present case studies of children whose mothers fail to respond empathically to their children because of their own problems and thus cause unhealthy psychological development of their children.

Since my discussion of Faulkner will also explore his patriarchal dichotomization of man and woman in terms of male and female roles and principles, it is necessary to add some particularly feminist slants to the object-relations concepts already outlined. First is Simone de Beauvoir's notion of the other, of human beings' primary, indeed instinctive tendency to regard beings other than themselves as the Other:

For him she is sex--absolute sex, no less. She is defined and differentiated with reference to men and not he with reference to her; she is the incidental, the inessential as opposed to the essential. He is the subject, he is the Absolute--she is the Other.

The category of the Other is as primordial as consciousness itself. In the most primitive societies, in the most ancient mythologies, one finds the expression of a duality--that of the Self and the Other. . . . Otherness is a fundamental category of human thought.

Thus it is that no group ever sets itself up as the One without at once setting up the Other over against self. . . .

Things become clear, . . . we find in consciousness

itself a fundamental hostility toward every other consciousness; the subject can be posed only in being opposed--he sets himself up as the essential, as opposed to the other, the inessential, the object (xix-xx).

But while selves always consider other-than-self as the other and themselves as the subject, the essential being, de Beauvoir's particular insight is that the male succeeds in sustaining this basic human tendency to set himself up as the Absolute and the woman as the insignificant Other, while the female does not seem to be able to reciprocate:

How is it, then, that this reciprocity has not been recognized between the sexes, that one of the contrasting terms is set up as the sole essential, denying any relativity in regard to its correlative and defining the latter as pure otherness? Why is it that women do not dispute male sovereignty? No subject will readily volunteer to become the object, the inessential; it is not the Other who, in defining himself as the Other, establishes the One. The Other is posed as such by the One in defining himself as the One. But if the Other is not to regain the status of being the One, he must be submissive enough to accept this alien point of view. Whence comes this submission in the case of woman? (xxi)

Later, she finds the answer to this question:

These questions are not new, and they have often been answered. But the very fact that woman is the Other tends to cast suspicion upon all the justifications that men have ever been able to provide for it. These have all too evidently been dictated by man's interest (xxv).

What de Beauvoir argues is that the arrangement whereby man is the standard by which he determines the destiny of woman as the Other, and whereby the reverse process does not take place, is attributable not to biological differences but to the cultural and historical advantage that man has over woman.

She continues her argument by undercutting the self-centeredness of this masculine world with notions of self-imposed transcendence and immanence, the one masculine prerogative, the other feminine necessity:

He it is who opens up the future to which she also reaches out. In truth women have never set up female values in opposition to male values; it is man who, desirous of maintaining masculine prerogatives, has invented that divergence. Men have presumed to create a feminine domain--the kingdom of life, of immanence--only in order to lock up women therein But it is regardless of sex that the existent seeks self-justification through transcendence--the very submission of women is proof of that statement. What they demand today is to be recognized as existents by the same right as man and not to subordinate existence to life, the human being to its animality (73).

Dorothy Dinnerstein explores further de Beauvoir's analysis of the urge to transcendence as a masculine privilege:

She [de Beauvoir] is "aware of the original contingency of man himself and of this" (societal, historical) "necessity in which he believe" (the quote is de Beauvoir's). In counterpoint to "set meanings and tools made for useful purposes, she upholds the mystery of intact things." . . . He needs her as a mirror "because the inwardness of the existent" (that is, of the self-aware, purposeful creator of human, reality, the history maker) "is only nothingness and because he must project himself into an object in order to reach himself." So "what he really asks of her is to be, outside of him, all that which he cannot grasp inside himself." . . . It is through her embodiment of this--to him precious--otherness, as well as through her work as his practical servant, that woman acts to "maintain life while man extends its range through his activities" (212).

Dinnerstein's point, to paraphrase, is that men project the mysterious and unknowable onto women because these mysteries

inhibit their efforts to deal with life as definite and manageable. Having rid themselves of these mysteries, men can then lay claim to the entire world of history and reality because women now represent the unknown and unknowable, the inhibiting factors of historical action. Man uses woman as a mirror to reflect the hidden and unconscious side of himself, the hidden knowledge that the mysterious and unknowable do exist.

Luce Irigaray metaphorically alludes to man's tendency to ignore the mysterious and unknowable side of life which he assigns to woman by contrasting his sexual organ with woman's:

For woman does not affect her self, does not practice "self-affection" according to the masculine "model." What is 'unheard-of'. . . --is that women can already be affected without 'instruments,' that woman can touch herself "within herself," in advance of any recourse to instruments. From this point of view, to forbid her to masturbate is rather amusing. For how can a woman be forbidden to touch herself? Her sex, "in itself," touches itself all the time. On the other hand, no effort is spared to prevent this touching herself: the valorization of the masculine sex alone, the reign of the phallus and its logic of meaning and its system of representations, these are just some of the ways woman's sex is cut off from itself and woman is deprived of her "self-affection" (133).

Irigaray protests the male's valorization of male values (logic and rationality) in our systems of representations, most evidently, language itself. At the same time, she argues that women within whom "the other is already" (Irigaray, 31) have a wholeness (my term, not Irigaray's) not understood by those values, a wholeness that women, raised within the male

systems of language, cannot themselves fully appreciate. Much of this will prove very useful in understanding Faulkner's female characters.

Irigaray goes on to argue that male discourse in the present system of representation is the result of man's negation of the Other and his obsession with "the self-same," that is, with his adoption of his own self as his goal as well as his sole standard:

This syntax of discourse, of discursive logic--more generally, too, the syntax of social organization, "political" syntax--isn't this syntax always (how could it be otherwise? at least so long as there is no desire for the Other) a means of masculine self-affection or reproduction, or self-generation or self-representation--himself as the self-same, as the only standard of sameness? (132).

Irigaray notes the male tendency to exclude the otherness in all his activities, associating the tendency with "solidity" while the woman exhibits traits of "fluidity" in contrast:

Now if we examine the properties of fluids, we note that this "real" may well include, and in large measure, a physical reality that continues to resist adequate symbolization and/or that signifies the powerlessness of logic to incorporate in its writing all the characteristic features of nature. And it has often been found necessary to minimize certain of these features of nature, to envisage them, and it, only in light of an ideal status, so as to keep it/them from jamming the works of the theoretical machine. . . . And how can we fail to recognize that with respect to this caesura, to the schism that underwrites the purity of logic, language remains necessarily meta-"something"? . . . In other words: what structuration of (the) language does not maintain a complicity of long standing between rationality and a mechanics of solids alone (106-07).

According to this dichotomy, language is based on the

mechanics of the solid, which requires the sacrifice of reality as well as of the unconscious--both of which are better represented by the fluid. It is woman who embodies this fluidity, in that "what she emits is flowing, fluctuating. Blurring" (Irigaray, 112).

The association of the fluid with the woman is clearly illustrated by Klaus Theweleit, a German writer who analyses the male's fear of woman and his exclusion and degradation of her in fantasies. In Male Fantasies, Volume I: Women, Floods, Bodies, History, he writes:

A river without end, enormous and wide, flows through the world's literatures. Over and over again: the woman-in-the-water; woman as water, as a stormy, cavorting, cooling ocean, a raging stream, a waterfall; as a limitless body of water that ships pass through, with tributaries, pools, surfs, and deltas; woman as the enticing (or perilous) deep, as a cup of bubbling body fluids; the vagina as wave, as foam, as a dark place ringed with Pacific ridges; love as the foam from the collision of two waves, as a sea voyage, a slow ebbing, a fish-catch, a storm; love as a process that washes people up as flotsam, smoothing the sea again; where we swim in the divine song of the sea knowing no laws, one fish, two fish[es]; where we are part of every ocean, which is part of every vagina (283).

Again, this notion of the fluid in association with women will be extremely useful in analyzing Faulkner, where there seems to exist a very real fear of female fluidity, and a very real need to render everything solid and fixed and unthreatening.

All these feminist theories demonstrate the traditional dichotomization of male and female characteristics in western society. While rejecting just such dichotomized thinking,

Hélène Cixous provides a useful list of pairs in her essay in

The Newly Born Woman:

Activity/passivity

Sun/Moon

Culture/Nature

Day/Night

Father/Mother

Head/Heart

Intelligible/Palpable

Logos/Pathos

Form, convex, step, advance, semen, progress.

Matter, concave, ground--where steps are taken,
holding- and dumping-ground.

Man/Woman (63-64).

Significantly, these are the traits, the pairings, that dominate much of Faulkner's art. To observe them in the Faulknerian canon is to begin to understand how much Faulkner's world depends precisely upon such strict dichotomizing into different roles and values of the men and women who inhabit it. It is to that world, the world of Faulkner's novels, that we must now turn our attention.

CHAPTER I
THE ABSENCE OF MOTHERS IN FAULKNER'S FICTION

In the Introduction, I outlined my argument: that Faulkner resented his parents for their failure to play their traditional dichotomized roles as a warm and empathic mother and a patriarchal and potent father, and that his resentment led to the absence of parents in his art. In this and the next chapter, I will examine respectively how Faulkner expected his mother and father to embody the male and female principles and how his works reveal his basic tendency to dichotomize man and woman with those traditional notions. I will also discuss how Faulkner's expectations, doomed to failure because of his parents' personalities, caused him to express his indictment against his parents through the themes of parental absence and the consequent sufferings of his characters. Though I do not agree with the male and female principles projected by Faulkner in his art, I will examine these phenomena because their study, I believe, enables the reader to understand the incestuous desire and the psychological pathologies of Faulkner's protagonists, who are mostly males (yet another indication of the patriarchal, male-

oriented bias).

In the Introduction, I showed how Margaret Mahler et al.'s and Heinz Kohut's object-relations theories, which describe the infant's symbiotic experience with its mother and her empathic response to the infant as necessary for the formation of its healthy self. These theoretical notions have led me to take a closer look at the relation between William Faulkner and his mother. Though Faulkner and his mother have been long dead, a lengthy and thorough biography by Joseph Blotner, his collection of Faulkner's letters, and other well written biographies by David Minter and Judith Wittenberg are available for study of the mother-son relation. In addition, books on Faulkner's life written by his brothers John and Murry Falkner and by his one-time girl friend, Meta Carpenter, are available for access to some aspects of Faulkner's emotional life. My study of these materials encourages me to suggest that in his early childhood Faulkner did not have an adequately empathic and mutual relationship, to use Kohut's terms, with his mother. To put this in Mahler's terms, Faulkner was unable to have the necessary "symbiotic" experiences with his mother. By "symbiotic experiences," I mean not only mutual communication of feelings and emotions between mother and son, but also the son's satisfaction from his relation with his mother, without feeling resentful against her for her ways of playing the role of a mother. Though David Minter mentions Faulkner's holistic unity with

his mother and sense of omnipotence during his "earliest years" in his preface, Minter focuses on Faulkner's sense of loss (of omnipotence) and painful "feeling that [his mother] who had bequeathed blessedness had also destroyed it" (Minter, xi) because of the discontinuity of holistic unity with her.

As a result of his failure to have the "sybiotic" relation with his mother, I think, Faulkner did not develop a healthy attitude toward her. I contend that this was attributable to Faulkner's dissatisfaction with his mother's personality which, in his view, was more in tune with the male principle than with the female principle. As I established in the Introduction, Hélène Cixous lists subcategories of the two principles. Mind, head, logos (logic or reason), and culture are subcategories of the male principle, and heart, pathos (emotions), and nature, of the female principle. As my discussion will show later, Mrs. Falkner's relations with Faulkner and her husband reveal that she believed that we should subject our own personal feelings and desires to our rational mind or to some rules or codes which give us benefits in the long run. I argue that this aspect of Mrs. Falkner, that is, her personality's attunement to the male principle, caused her to be unable to respond empathically to her sensitive and reserved child. In addition, I argue that her personality contributed to Faulkner's deep resentment against her, his difficulty in expressing his emotional needs, and his repression of his unresolved feelings and wishes for her in

his unconscious. As a result, I argue, Faulkner projected into the lives of his characters his unfulfilled desire for his mother's emotional warmth and his resentful feelings against her. To put it differently, Faulkner's resentment against this aspect of his mother deeply influenced his conception of the human world and led Faulkner to show his characters as suffering from their mothers' physical or emotional absence.

Specifically, I will discuss in this chapter how the characters' pursuit of the empathic love and care denied by their mothers causes unhealthy psychological phenomena such as incestuous fixations on their sisters and "dis-ease with women." I will try to show that in most of his major fiction, such as The Sound and the Fury, As I Lay Dying, Light in August, Sanctuary, and Absalom, Absalom!, mothers appear as objects of the author's disdain and that the mothers are often the significant factors, hidden or manifest, which determine the outcome of stories, even when the tales are complicated by other factors, such as issues of race, capitalism, or modernization of the South.

Faulkner's mother was a "strong-minded mother" (Brooks, 72). In The Falkners of Mississippi: A Memoir, Murry C. Falkner, one of William Faulkner's brothers, describes their mother as follows:

Mother was small in stature (special order had to be made for shoes small enough to fit her), but she was ten feet tall in will power and determination (Murry C. Falkner, 9).

Minter points out these aspects of Faulkner's mother's personality when he mentions that Faulkner's mother was willful and ambitious enough to continue her college education after her father deserted the family in her childhood (Minter, 7). We can regard these characteristics of her personality as good, when we view them separately. However, these good characteristics became factors that her family, such as her husband and Faulkner, resented, when she exercised "the will power and determination" to control their lives according to her own values and views of life. John Faulkner, another of Faulkner's brothers, remembered how willful and adamant their mother was in making her ways and rules observed and maintained by all the members of her household. According to John Faulkner, Faulkner's father, who loved animals, bought a goat for Jack (Murry C. Falkner), although his mother tried unsuccessfully to stop him from doing so. One Sunday, the goat ate the children's hats sent by Faulkner's aunt, while Faulkner's father was reading the comic strips to the children. Faulkner's mother chastised her husband, blaming him not only for buying the goat but also for reading the funnies to the children without noticing the goat's eating the hats. John Faulkner continues:

He [father] and mother had gone in the house, still arguing. Mother said he would have to get rid of billy. Dad said every little boy ought to have a goat. Mother said we had had ours. Dad came back out on the porch. We were sitting there holding the funnies and billy was eating the rest of the paper.

Dad retrieved what was left of the paper and ran

billy off the porch again and told us to keep him off. . . . He (billy) ate part of an old magazine that had been thrown away. When we would call these happenings back to Dad he would rustle his paper and grunt. We watched the billy the rest of that afternoon and the next day Dad sold him or at least got rid of him. We never saw billy again or owned another goat. As mother said, we had had our goat (26-7).

In the scene we observe Faulkner's mother caring more for the order and cleanliness of her house than for her children's attachment to the goat, which is described in another episode, and the father's wish to keep the animal. If Faulkner, a boy then, was emotionally attached to the goat, he would have resented his mother's dominant will, which, in this case, made the family's protest against it impossible. Faulkner might well have wished his mother were not "ten feet tall in will power and determination," but flexible instead. "To get rid of billy" (Faulkner's childhood name) suggests that Faulkner might have unconsciously identified himself with the goat, in that both of them were rejected by her: emotionally in the case of Faulkner, and physically in the case of the goat. The childhood event described above may seem trivial but is significant, because it is one of many that reveal not only her disposition for order and cleanliness but also how strong and determined Maud was in having her ways having others abide by people around her, including her husband. Michael Grimwood notes that:

She also disciplined her husband, controlling his alcoholic excesses, humoring his temperamental outbursts, governing his home. . . . Her domination made her a central force in each son's life, but it also fostered

deep resentment. As an adult, Faulkner would remember mournfully that his mother had sometimes insisted on going hunting with her menfolks in order to monitor her husband's behavior. "What a shame," Faulkner lamented, "that Mr. Murry and the boys couldn't have gone there to hunt by themselves" (69).

According to my reading of the biographies on Faulkner, Faulkner deeply resented this aspect of his mother. Ben Wasson, Faulkner's life-long friend, mentions Faulkner's mother's writing to Faulkner's publisher, Liveright, to accuse him of not paying due royalties to Faulkner. Ben Wassen writes about Faulkner's response to this incident:

"All women should be made to do a big tub of washing every day," he said. "Maybe that way they'd be too busy to interfere with what other people are doing." I had never seen him so upset. I asked him to sit down while I read the letter, which was from his publisher.

According to its contents, Miss Maud had written to Liveright, accusing the publisher of withholding royalty payments that were due her son. . . . She said further that Bill needed the money and didn't know anything about financial affairs [Faulkner said,] "[S]he says I don't know anything about business. I do know how to mind my own. And she thought she was doing the 'well meaning' thing in writing to them, trying to protect my interests. Godalmighty, fellow, if there's anything that upsets the world, it's people who do things because they consider it's 'well meaning' (73-74)."

Here we observe Faulkner's wishful association of women with house work, a sexist notion. And we see his extreme anger against his mother for her intrusion into his own affairs in an effort to control them for Faulkner, whom she regards as incapable of doing so. It is worthwhile noting that the main reason for Faulkner's anger is his mother's disregard of his own opinion or feelings concerning the payment, resulting from her exclusive trust in her own reasoning and judgment of the

matter. Mrs. Faulkner's distrust of Faulkner about his "business" is implied in Faulkner's explanation of the reason for his anger to Wasson:

"She says I don't know anything about business. I do know how to mind my own. And she thought she was doing the 'well meaning' thing in writing to them, trying to protect my interests. Godamighty, fellow, if there's anything that upsets the world, it's people who do things because they consider it's 'well meaning'" (74).

This incident shows the one-sided, not mutual, relation between Faulkner and his mother, and it helps the reader understand why Faulkner constructs his fictional mothers as lacking in communication with their children, whether emotional or otherwise. Thus, the event suggests the difficulty Faulkner might have had in expressing his wishes, not to mention his emotional needs, to his mother.

Consideration of the fact that this event happened to Faulkner as an adult inspires me to examine Faulkner's relationship with his mother during his childhood in more depth. Murry C. Falkner reminisces about their childhood. Murry states:

Nothing, to her, was smaller and meaner than for an individual to complain about his own shortcomings and apparent misfortunes. Characteristic of this conviction was a cardboard placard hanging above the stove in her kitchen as long as I can remember, on which she had written in red paint in her neat, clear brush strokes, "Don't Complain--Don't Explain." It was, in a real sense, her philosophy of life, as she passed it on in full measure to her children (10).

From the passage--especially from her motto--we can find Mrs. Faulkner not allowing any of her children to express what they

felt about their misfortunes or defects. Faulkner was a very sensitive boy, who had some kind of grief over his short height as well as unresolved feelings from his parental conflicts (Minter, 15); it was probably not psychologically healthy for Faulkner not to be allowed to express his grief or his unresolved feelings. Under such circumstances, two choices were available to Faulkner: to rebel against her orders and rules or to abide by and acquiesce in them and thus to feel frustration in expressing his emotions. It seems that Faulkner made the latter choice. We find Faulkner's acquiescence in his mother's ways in Joseph Blotner's description of Mrs. Faulkner's forcing her son to wear corset-like shoulder braces. Blotner writes:

Maud Falkner's keen eyes had noted a stoop developing in her oldest son's shoulders. The solution was clear; there were pictures of it in the newspaper every week: shoulder braces. So that winter Billy Falkner--and Sallie Murry [his cousin] too--were laced into the corset-like contraption that Sally Murry found a torture. It was like a canvas vest, with armholes that cut when the laces in back were drawn tight and tied--out of reach of the sufferer's fingers. Sally Murry got out of hers whenever she could manage it. Billy apparently acquiesced, even though it meant a cessation of baseball and other activities that required more freedom of movement than the shoulder braces would allow (140).

Though the passage shows Mrs. Faulkner's "well meaning" in forcing Faulkner to wear the brace, such a requirement could have made Faulkner regard her as tyrannical, in that she ignored his emotional needs. The event shows his mother to be more attuned to the male principle than to the female, in

that she cared more for erect posture associated with pride and honor, the male principle, than for her son's desire for and pleasure from playing sports with friends, associated with the female principle (despite the general association of sports with males, in my view, the desire for and the pleasure from sports are related to emotions of the female principle rather than to reason of the male principle). This aspect of Mrs. Falkner reminds the reader of Mrs. Compson, who cares for honor and pride more than for her children's emotional needs, and therefore prohibits her daughter Caddy from carrying her brother, Benjy, on her back for fear of her loss of erect posture, the symbol of pride for an aristocratic woman.

If Blotner's description of the experience helps us to witness Faulkner's youthful response, Michael Grimwood's comment on the event helps us to see its result in Faulkner's later life. Grimwood writes:

It temporarily kept him from playing sports, and it produced an erectness of posture that distinguished him the rest of his life. When she tentatively released him from the contraption, he had to maintain a "ramrod straightness" to "evade the torture" of its confinement (BL, 157). That Faulkner stood at attention ever afterward implies that he had internalized his mother's expectations--or that he continued unconsciously to fear that she might strap him back in the corset. (37).

Grimwood relates this event to Faulkner's frequent accidents, which usually fractured his back, such as his fall from a horse and his falling down a stairway at his home, Rowan Oak. Grimwood states:

In the context of [Dr.] Wortis's diagnosis, moreover, the accident-proneness (or "punishment-

proneness"?) that landed Faulkner in psychiatry can be traced back at least to Maud's corset. The chronic spinal pain he suffered, and caused himself, throughout the last half of his life becomes legible in the light of his mother's proprietary claim on his back. By persistently damaging the part of his body that she had most clearly shaped, perhaps Faulkner was rebelling indirectly against her influence. By bending what she had straightened, perhaps he unconsciously punished her. . . . Or, remembering that she had attended to him when he slouched, perhaps he battered his back in a subconscious effort to attract her attention again and to resume wearing her brace--or her embrace (39).

In Grimwood's view, Faulkner had ambivalent feelings toward his mother: his rebellious feelings against her for her unempathic and imposing manner versus his desire to be loved by her.

According to Blotner, the views of the above-mentioned doctor, Dr. Wortis, also reveal Faulkner's ambivalent feelings toward his own mother:

[Dr.] Wortis felt that Faulkner might not have received enough love from his mother, but when he tried to touch on this area the patient refused to talk about it. Wortis felt, however, that . . . Faulkner had an intense emotional responsiveness which was different from that of ordinary people. . . . One curious thing was the way his intense responsiveness never seemed to overflow into facial expression--at least in this consulting room situation. It was as though he always exercised conscious control. He may have begun the mustache . . . to help him conceal emotion. . . . He was a man with a strong need for affection, it appeared, one looking forward to some sort of emotional equilibrium but very uncertain of finding it (1454).

Faulkner's mother may have influenced Faulkner's effort to conceal his emotions or to exercise "conscious control" of them despite his emotional responsiveness and sensitivity.

I believe Mrs. Falkner's disposition, which Faulkner may have regarded as being attuned to the male principle, was the reason that Faulkner felt unloved and unattended by his mother despite her "well meaning" and physical and full-handed devotion to him, which Jay Martin describes as "regimented and duty-filled rather than warm and loving" (Martin, 191). Leo Schneiderman echoes Martin's view of Faulkner's mother as "duty-filled rather than warm and loving." Schneiderman writes:

Although his mother was outwardly supportive of her slight, withdrawn eldest son, her basic attitude was ambivalent and defensive. Faulkner's fictional portraits of brave, enduring women who do their duty but are hard, willful, and basically unloving--Addie Bundren . . . , Joanna Burden . . .--appear to have some of the mother's traits (23-24).

Later in his book, Schneiderman describes Mrs. Falkner as "a fiercely independent, frugal, controlling woman," "the symbol of impulse control, of propriety, and cold practicality for her young son [Faulkner]" (24)--in my terms, a woman of the male principle. The passage also conveys Mrs. Falkner's ambivalent attitude toward her son: she gave him physical devotion, but lacked empathy and emotional warmth. I contend that this ambivalence on the mother's part, along with Faulkner's dichotomous expectations of his parents, was the cause of Faulkner's ambivalent feelings toward his mother.

On the one hand, Mrs. Falkner's devotion to him led Faulkner to feel attached to her in his father's absence, which I will discuss in Chapter II. Faulkner's attachment to

her is reflected in his frequent letters to her during his stay in France. He was tied to his mother to the last minute of her life, paying a daily visit to her (Minter, 17). He even wanted his funeral to be "just like Mother's" (John Faulkner, 6). Joseph Blotner considers Faulkner's tie to his mother in a similar manner:

One friend said later that all the Faulkner boys were too close to their mother, that they were emotionally tied to her And many years later, when her eldest was ill, he was treated for a combination of complaints by a physician who looked for psychic as well as neurological symptoms. He conjectured that his patient might not have received enough love from his mother. When he tried to open up this area, Faulkner characteristically responded only with icy silence. There was no such suspicion in Jack's mind, recalling the way he had seen his brother look at their mother "with steady, open affection . . . a thousand times " (19).

This passage might confuse the reader with its manifestations of both Faulkner's sense of his deprivation of his mother's love, as the doctor (Dr. Wortis) conjectures, and his steady and deep affection for her, as his brother indicates. Neither view should be ignored, though, as Blotner seems to suggest, both together indicate Faulkner's ambivalence toward his mother, his continuing desire for her empathic love, and his deep and silent grief over the lack of empathy between them and her strictness or "fierceness" in sustaining her values or codes without regard to his emotional needs.

Minter points out how frustrated Faulkner was by his mother's "fierceness" in making him observe his father's "weakness" and "[forcing] him to choose between that weakness

and her strength" (17). This "fierceness" or "strength" of his mother is also reflected in her persistent dislike of his father. On her deathbed, she asked Faulkner whether she would encounter her husband in heaven, and when Faulkner said "No," she responded, "That's good. I never did like him" (Blotner, 1762).

In Chapter III, I will examine how Faulkner's continuing desire for empathic love from his mother is reflected in his fictions, especially in non-parent-child relationships. In this chapter, I will focus on how his resentment against her is reflected in his art, especially in depictions of absent mothers. In this chapter, I will particularly pay attention to how the characters' seeking of mothers' love and care leads to their psychological or physical suffering and finally to their destruction because of the tragic absence of the mothers. I will show that in seeking maternal love, the characters become psychologically twisted. The quests end in their incestuous relations with their sisters or in their distrust of, or "dis-ease with," woman.

In Light in August, the protagonist's mother is physically absent. The novel is overtly about racism in the South, one of Faulkner's major concerns in his fictions, and I will discuss this issue in the next chapter when I discuss Faulkner's dealing with the male principle. But in addition to the issue of racism, the issue of the absence of the mother looms large in this novel. Joe Christmas's mother dies while

giving birth to Joe and hence cannot play the role of a mother at all. She never has a chance to nurse the baby, not to mention chances to embrace or love it. Thus the protagonist is completely deprived of empathic love from his natural mother. Joe's surrogate mother, the dietitian of Joe's orphanage, is also a typical Faulknerian mother in her emotional absence. A close examination of Joe's relation with this surrogate mother will show the reader that, indeed, Joe Christmas's abnormal psychological traits such as hatred of women and denial of food and love offered by them can be traced to the absence of an emotionally warm mother as a provider of love. Fruitless seeking of a mother's love twists his personality pathologically.

In his essay, "Joe Christmas: The Tyranny of Childhood," T. H. Adamowski examines how Joe's pathological traits are caused by his childhood experience with the cold and unloving dietitian. Adamowski attributes Joe's hatred of women and his later conflicts about his identity to one event which happens in the orphanage, where he is caught by the dietitian while eating her toothpaste from the tube. Paul J. Rosenzweig associates the toothpaste container with a mother's breast (Rosenzweig, 100). I would add that Joe was in the habit of eating this toothpaste because of his oral desire to be in touch with and feel the qualities pertaining to a mother, such as softness, smoothness, and clingingness--qualities which the toothpaste also has. Faulkner makes Joe associate the

dietitian with a mother through the image of food:

The dietitian was nothing to him yet, save a mechanical adjunct to eating, food, the diningroom, the ceremony of eating at the wooden forms, coming now and then into his vision without impacting at all except as something of pleasing association and pleasing in herself to look at--young, a little fullbodied, smooth, pink-and-white, making his mind think of the diningroom, making his mouth think of something sweet and sticky to eat, and also pinkcoloured and surreptitious (LA, 92).

Thus Faulkner has prepared for the toothpaste episode, and set the stage for Rosenzweig's interpretation of the toothpaste episode in terms of Joe's loss of a mother. Rosenzweig writes:

The spoiled tube with its "pink worm coil" is phallic as well as breast-like and suggests the simultaneous loss of mother and genitals. . . . The food consumed from the unfaithful breast is itself immediately rejected and converted into waste as Joe vomits. Joe's initial rejection of food becomes the model for the multitude of other rejections in the novel, either by vomiting, flinging, or cursing. . . .

Joe awaits his punishment, but his punishment is that it never comes. The dietitian, herself afraid her behavior will be reported eventually[,] gives him a bribe of a silver dollar and the cold world of money is added to the world of death, rejection and punishment that Joe sees the dietitian supplying in place of warm and loving milk (100).

Here Rosenzweig's reading of the spoiled tube as the loss of a mother supports my discussion of the absence of the mother in this novel. Despite the dietitian's physical existence, the episode convinces the reader of her absence or of her failure to play the role of empathic mother. Indeed, Rosenzweig reads Joe's view of the dietitian as a mother who supplies "death and rejection" instead of empathic and

maternal love (in his expression, "in place of warm and loving milk"). Joe loses his mother twice, first in the death of his real mother, and secondly, in the moral death of the surrogate mother. Neither recognizes Joe's need for love. His own mother's failure is involuntary but still painful to Joe; the surrogate mother fails to recognize his need because of her emotional insensitivity. The dietitian fails to respond not only to Joe's emotional need of love but also to his social and ethical need to be punished for stealing the toothpaste. Neither of these needs is satisfied, because of the dietitian's guilt or fear about her act of fornication with Charlie.

The impact of the dietitian's offer of the dollar bill on Joe is traumatic:

Looking at the dollar, he [Joe] seemed to see ranked tubes of toothpaste like corded wood, endless and terrifying; his whole being coiled in a rich and passionate revulsion, 'I dont want no more,' he said. 'I dont never want no more,' he thought.

Then he didn't dare even look at her face . . . 'Tell!' she said. 'Tell, then! You little nigger bastard! You nigger bastard!' (95-96).

The dietitian's offer of the dollar bill distorts Joe's original perception of the toothpaste as "something pleasing" or as "something sweet and sticky to eat," and makes Joe perceive it as "terrifying" now. Faulkner effectively describes the heart-rending results of the surrogate mother's offer of bribery instead of love, when he makes Joe reject the love and food offered by true and warm surrogate mothers like

his own grandmother and Mrs. McEachern. Joe's rejection of their warm and loving care, which he instinctively sought in his childhood, is a result of his deep-rooted fear of as well as anger against the two mothers, his natural mother and the dietitian, who have failed to respond to his need of empathic love.

Faulkner describes how Joe seeks empathic maternal love during his childhood in an orphanage.

One day there was missing from among them a girl of twelve named Alice. He had liked her, enough to let her mother him a little; perhaps because of it. And so to him she was mature, almost as large in size, as the adult women who ordered his eating and washing and sleeping, with the difference that she was not and never would be his enemy. One night she waked him. She was telling him goodbye but he did not know it. He was sleepy and a little annoyed, never full awake, suffering her because she had always tried to be good to him He went back into sleep while still suffering her, and the next morning she was gone (104).

It is tragic that Joe's original and healthy attitude toward woman, as indicated in his attitude toward Alice whom he "liked" and "let mother him a little," is distorted completely and ends in his pathological hatred of woman and his rejection of warm love and mothering from women later in his life.

Joe's rejection of warm surrogate mothers and their kind love is exemplified in his first encounter with Mrs. McEachern. She offers Joe food along with her warm and loving care. She tells him, "You haven't eaten today. Sit up and eat. It wasn't him [Mr. McEachern] that told me to bring it to you. He dont know it. I waited until he was gone and then

I fixed it myself" (LA, 117). In response to her offer of the food, Joe "[dumps] the dishes and food and all onto the floor" (LA, 117) and, an hour later, after she leaves him, "he rose from the bed and went and knelt in the corner . . . , and above the outraged food kneeling, with his hands ate, like a savage, like a dog " (LA, 118). Joe has become a child who behaves like a savage or a dog in his attitude toward food, merely regarding it as something to eat, not as something associated with emotional warmth and care. Joe denies food such emotional quality even, perhaps especially, when it is attached to it by the offerer. Faulkner further describes Joe's hatred of woman and his inability to take her kindness and warmth:

It was not the hard work which he hated, nor the punishment and injustice. He was used to that before he ever saw either of them. He expected no less, and so he was neither outraged nor surprised. It was the woman: that soft kindness which he believed himself doomed to be forever victim of and which he hated worse than he did the hard and ruthless justice of men. 'She is trying to make me cry,' he thought 'She was trying to make me cry. Then she thinks that they would have had me' (LA, 128).

Here Faulkner shows the tragic result of the dietitian's failure to offer kindness and love, of Alice's abrupt departure, and of his own mother's early death. Joe regards woman as somebody who denies what he truly desires.

His encounter with Joanna Burden emphasizes the tragic effects of the absence of a mother in Faulkner's fiction. When Joanna offers him an education for a law degree on the

condition that he accept his racial identity as black, he kills her because her offer of education, a form of nourishment, relies on the "lie" that he is black. Joanna's offer of Joe's education--symbolically speaking, her offer of "milk" for Joe's spiritual or intellectual nourishment--does not result from her pure love for Joe, that is, from the female principle. Rather, the offer results from her desire to use his future knowledge and status as a black lawyer in service of her mission to help the blacks in repentance for the sins of whites. Therefore, Joanna's offer of "milk" is tainted with her selfishness, which ignores the emotional impact on Joe of her assumption that he is a black. Joanna's offer reveals her deep commitment to her own ideals or principles, aspects of the male principle, and her lack of the female principle, as is evidenced in her lack of sympathy for Joe's life-long suffering from being identified as a black and from feeling confused about his identity because of his ambivalent origin. Joe's encounter with Joanna is a variation of the toothpaste episode. The two events are similar in several ways. First, they concern women who play the role of surrogate mother. Both provide Joe with food and other nourishment: the dietitian "offers" emotional nourishment (Joe at least wants her to offer it, for he steals her toothpaste, the symbol of maternal love and taste) and Joanna voluntarily offers Joe the spiritual nourishment of education. Second, both scenes deal with bribes. The dietitian offers Joe a one-

dollar coin as a bribe for Joe not to reveal her fornication with the intern. Similarly, Joanna offers Joe an education for the law as a bribe for him to work for her as a lawyer.

Third, both scenes show how these women identify Joe as black, a false identification in that Joe's race is actually uncertain. The dietitian calls Joe a "nigger" and Joanna insists on Joe's studying law education in a college for blacks. Thus both women play the roles of bad mothers, who not only fail to give Joe what he seeks, that is, warm care and love, but inflict on him an identity regarded as negative in the South. Thus do they help to cause his tragic death at the hands of a racist at the end of the novel. Both experiences show the tragic distorting impact on Joe's life of the absence of a good mother and the presence of a destructive mother substitute.

The absence of a mother has tragic effect not only on Joe but also on Joanna. Joanna's mother is physically absent when Joanna is young, and thus fails to protect Joanna from her father and save her from growing into a woman of the male principle. Joanna's mother was present but emotionally absent earlier in that she submitted herself to a loveless marriage. The marriage was arranged after the death of Mr. Burden's first wife. She came to him to fill up the empty place in the household, regardless of her own feelings for him; she had, in fact, never seen him before and accepted his proposal through his sister. This mother, who lacked the courage or

capacity to hold on to her own feelings and desires in an important relationship like a marriage, could not have shown and taught her daughter to live according to the female principle which regards one's feelings as primary. Instead Joanna learns to live according to her father's male principle, which gives primary importance to moral codes and ideals. Franklin G. Burroughs, Jr.'s description of her incapacity to protect her daughter indirectly shows her absence:

Joanna's mother, sent for like an item out of a mail order catalogue, provides her with no protection from the obsessions of her father, or the memory of her brother and grandfather (195).

The fact that she is never heard to say a word either to her husband or to her daughter emphasizes her absence. After the allusion to her marriage, we are never informed of her further existence by the author. She seems to be non-existent to him, as well as to the people around her. Instead, the author directs the reader's attention to the tragic results of her absence on her daughter. Effectively unmothered, Joanna has no alternative but to fall victim to her father and his male principle. His unloving beliefs include a form of disguised white superiority. He brainwashes Joanna from an early age to believe that the white race has to overcome its sin by helping the black race, "the curse," "the shadow," or "the emblem" of the whites' sin. In effect, he usurps and destroys the "feminine" activity of helping by making help secretly

self-serving.

Faulkner emphasizes the tragic effect of the mother's absence by showing how Joanna's upbringing, controlled by her father, causes her to be murdered by Joe. It is tragic to observe how the destinies of these motherless children, Joe and Joanna, are entangled only to lead them to their deaths. All her life Joanna has been reared by her father, the embodiment of the male principle, and has lived "on principle[s]" (LA, 176) alone until she meets Joe. As a result, Joanna has herself become emotionally absent, lacking in empathy and sympathy for others. Joe reveals this aspect of Joanna in his comments on her surrender to him in their sexual encounter:

A dual personality: the one the woman at first of whom in the lifted candle (or perhaps the very sound of the slippered approaching feet) . . . ; the other the mantrained habit of thinking born of heritage and environment with which he had to fight up to the final obvious desire and intention to succumb at last. It was as if he struggled physically with another man for an object of no actual value to either, and for which they struggled on principle alone (LA, 176-77).

Despite her feminine physicality, Joanna thinks and acts like a male. Joe confesses that his sexual intercourse with her seems to be done not for her emotional pleasure but "[up]on principle." This remark reveals Joanna as emotionally absent and more attuned to the male principle than to the female.

This aspect of Joanna causes her murder by Joe. She is "mantrained" to force Joe to accept his identity as a black, which causes him deep anger and resentment because of his past

suffering from such enforcement by his grandfather. Joe's resistance to her demand for the prayer symbolizes his denial of the black identity she imposes on him and of her social work scheme to have him help the blacks as a black lawyer. Faulkner describes the resistance:

Her [Joanna's] face was lifted, almost with pride, her attitude of formal abjectness a part of the pride, her voice calm and tranquil and abnegant. . . . "Kneel with me," she said.

'No,' he said.

'Kneel,' she said. 'You wont even need to speak to Him yourself. Just kneel. Just make the first move.'

'No,' he said . . .

'No,' he said . . . He held the razor in his hand. . . . 'Will you kneel with me?' she said. 'I dont ask it.' . . . I dont ask it. It's not I who ask it. Kneel with me.'

'No' (LA, 211-12).

It is at this moment that Joe murders Joanna with the razor. The apparent reason for his murdering her is her forceful demands. However, Joe's murder of Joanna has deeper meanings than that. It is connected with the traumatic experience with the dietitian. We have already seen Joe's pathological hatred or fear of woman. I interpret Joe's murder of Joanna as his murder of the dietitian as well, whom Joanna resembles in several significant respects: actively sexual behavior, playing mother, nurturing Joe with literal or spiritual "food" but without empathic feelings, and insistence on Joe's identity as a black and on blackness as an inferior identity. Thus, the tragic results of Joe's and Joanna's mothers' absence are entangled, leading to Joe's murder of Joanna and

Joe's death because of the murder.

Cleanth Brooks comments on the causal relation between Joe's deprivation of motherly love and Joanna's death:

One feels that if Joe had received more such tenderness [as given by Alice] early, perhaps he would not have come to look upon womankind with suspicion and even fear, would not have come to regard all adult women as his enemies. . . . When she [Joanna] began to pray over him, she signed her death warrant. His fear and hatred of women, those creatures who cannot be trusted, who refuse to keep the rules, who play upon one's emotions to get their way--all his pent-up rage at woman's nature bursts forth and Joe decapitates her and flees into the woods (75).

If Joanna had had a mother who could have prevented her from being influenced by her father and his male principle, Joanna would not have been decapitated by Joe. When we consider the tragic results of his murder of Joanna, his brutal death and bloody castration by an extreme racist, Percy Grimm, we cannot but admire how carefully Faulkner shows the significant effect of the absence of his or her mother on a child's destiny.

In another novel, Sanctuary, Faulkner also presents the absence of a mother and her child's suffering from the results of her absence. In the novel, the significant results of the absence of the mother are not presented in the forms of murder and castration as in Light in August, but Horace Benbow's psychological suffering is as tragic as Joanna's murder or Joe's death and castration in Light in August. To understand Horace Benbow's suffering, we must consider in detail the unrevised version of the novel, which is called Ur-Sanctuary

by Michael Millgate (Millgate, The Achievement, 114). This unrevised version shows Faulkner's original intentions and plans for the novel, which were rejected by his publisher, Harrison Smith, for fear that they would both end in jail. When Faulkner revised the original version, he omitted much of Horace's longing for his absent mother. For this reason, I will quote some parts of the unrevised version in my discussion.

In this fiction Faulkner portrays the absence of Horace's mother through her physical invalidism. While she was alive, she had been "an invalid for so long that the one picture of her [Horace] retained was two frail arms rising from a soft falling of lace, moving delicately to an interminable manipulation of colored silk, in fading familiar gestures in the instant between darkness and sunlight" (US, 23). In addition to her invalidism, her early death supports the thesis of the absence of the mother in the Faulknerian world. Horace feels a profound sense of loss due to her absence, and this sense of loss puts him in an endless pursuit of the absent mother. In the unrevised galleys of Sanctuary, Faulkner presents Horace's profound sense of loss with clarity:

On the second night he dreamed that he was a boy again and waked himself crying in a paroxysm of homesickness like that of a child away from home at night, alone in a strange room. It seemed to him that not only the past two days, but the last thirty-five years had been a dream, and he waked himself calling his mother's name in a paroxysm of terror and grief.

He was afraid to turn on the light. Sitting there in

the bed in the dark, he believed that he had irrevocably lost something, but he believed that if he turned on the light, he would lose even the sense, the knowledge of his loss (US, 23)

Here we observe not only his desire to be loved by his mother, but also his deep sense of loss. Horace's desire for the absent mother is so strong that he would like to retain his sense or knowledge of the loss, which is his only way to keep in touch with her.

Significantly, this event is interchangeable with an experience which Faulkner had a child. Faulkner describes his own experience at the age of three:

I was suddenly taken with [one of] those spells of loneliness and nameless sorrow that children suffer, for what or because of what they do not know. And Vannye and Natalie brought me home, with a kerosene lamp. I remember how Vannye's hair looked in the light--like honey. Vannye was impersonal; quite aloof; she was holding the lamp. Natalie was quick and dark. She was touching me. She must have carried me (Blotner, Letters, 20).

This is what Faulkner felt when he awakened at night in his aunt's house. We should note how his loneliness and sorrow were soothed by the two women. I believe that the loneliness and sorrow were caused by the limitations of his "reliable but not warm mother" (Martin, 189). Hence his emphasis on motherly qualities in the above scene: the sweetness of "honey," the warmth of the "lamp," and Natalie's touching and carrying him. The similarity between Horace's experience of loneliness and loss and the author's suggests that Faulkner felt a need to express repressed feelings caused by his own

relation with his mother. Faulkner often projects these repressed feelings by making his characters undergo analogues to his own experiences.

In the novel, Horace feels lonely even as an adult and his loneliness causes him to reminisce about his childhood with "homesickness," feeling unsatisfied with his present life. Faulkner describes Horace's visit to his old home:

He and his sister had been born in it [As] he moved about the tight and inscrutable desolation in a prolonged orgasm of sentimental loneliness, he seemed to hurdle time and surprise his sister and himself in a thousand forgotten pictures out of the serene fury of their childhood as though it had been no longer ago than yesterday (US, 23).

In the passage "the serene fury of their childhood," the word "fury" indicates that though their childhood looks serene superficially, it contains Horace's complicated feelings and unresolved desires. The word "fury" reminds us of The Sound and the Fury, in which Faulkner also presents a lonely character, Quentin, who suffers from the absence of mothering during his childhood and adolescence before he commits suicide. Faulkner's oxymoronic expression, the "serene fury of their childhood," implies the Faulknerian characters' unconscious resentment over the reality that their mothers are emotionally or physically absent. Horace's "serene fury," consisting of his "sentimental loneliness" and fear of "loss," develops into a pathological phenomenon during his adolescence and adulthood. The scene which occurs right after Horace wakes up "calling his mother's name in a paroxysm of terror

and grief," shows how Horace still suffers from the absence of his mother:

After a while he could not tell whether he were awake or not [He] was talking to his mother too, who had been dead thirty years. She had been an invalid, but now she was well; . . . she sat on the side of the bed, talking to him. With her hands, her touch, . . . Then he saw that she wore a shapeless garment of faded calico and that Belle's rich, full mouth burned sullenly out of the half-light, and he knew that she was about to open her mouth and he tried to scream at her, to clap his hand to her mouth. But it was too late. He saw her mouth open; a thick, black liquid welled in a bursting bubble that splayed out upon her fading chin He smells black. He smells like that black stuff that ran out of Bovary's mouth when they raised her head (US, 23).

The first half of the passage deals with how Horace's unfulfilled wish for his mother to be strong, instead of being an invalid, comes true in his fantasy. However, the second half reveals how the mother who is strong turns out to be Belle, his wife, and how he fears her and hates the "thick black liquid" from her mouth, which, I suggest, symbolizes feminine liquid, menstrual blood. Thus, Faulkner reveals Horace's fear of women, and specifically, of a woman like Belle who is not emotionally warm, but frightening and domineering.

I would argue that Horace's fear of woman causes his impotence. Horace may not be impotent in a literal sense, but he is presented as powerless and impotent in his encounters with his wife, Belle, who is associated with a tiger by Faulkner and thus symbolizes strength and fierceness. In

Flags in the Dust, Belle mistreats her daughter, Little Belle, and her first husband, Harry, in front of Horace, her guest:

"Go on with him [Harry]," Belle said [to Horace] "Unless you want to play with that silly child again."

"Silly?" Horace repeated. "She's too young to be unconsciously silly yet."

"Run along," Belle told him. "And hurry back. Mrs. Marders and I are tired of one another." . . . Rachel [Belle's black servant] entered without knocking, . . . "Whut you let that 'oman treat you and that baby like she do, anyhow?" she demanded of Harry. "You ought to take and lay her out wid a stick of wood. . . . Harry said, . . . "She [the servant] talks too much, like all niggers. To listen to her you'd think Belle was some kind of a wild animal, wouldn't you? A dam tiger or something. But Belle and I understand each other (Flags, 208).

In this episode, Belle is presented as domineering and lacking in empathic feelings for her daughter and her husband. We also see her as selfish, and Harry and Horace are impotent in her presence. Faulkner further describes Belle's relation with her husband, Harry:

Once [Belle] had not been so keen about money. That was with Harry Mitchell, who . . . had to build pools and tennis courts and buy a new car twice a year to get rid of what Belle had been too inert, too richly bemused in discontent, to spend. Sometimes [Horace] thought it had been because Harry insisted on calling her Little Mother in public, someitmes because it flouted her ego to see a man's emotional life apparently fixed upon a woman of whom he could not desire, let alone gain, physical satisfaction in return (US, 4).

Horace is no different from Harry after Horace takes Harry's place as Belle's husband. During his marriage to Belle, Horace seems to become a spineless being without a will of his own, not to mention sexual potency. His duty to bring shrimp

for her from the station, which he hates to do, shows him as a "shrimp," the shrinking victim to the tiger woman who is "strong" and "fierce." Horace's impotence is also implied by Faulkner in the following:

The windows were as he had nailed them up ten years ago. The nails were clumsily driven, since he had no more skill with that lost hammer than he expected to reveal with the mop and broom which, with a feeling of humility, immolation, he had ordered (US, 23).

Here not only the lost hammer but also the "clumsily driven" nails symbolize Horace's impotence. He confesses to Narcissa that "he had been dead for ten years" (US, 7) while married to the "tiger" woman, Belle.

On the other hand, his sexual potency revives when he is with a woman who is not strong and fierce but weak and soft. Horace is jealous of young men with whom his step-daughter, Little Belle, has dates on the train, and she responds to Horace's intrusive and jealous remarks about those men, by calling him "shrimp":

"But on the train, honey. If he'd walked into your room in a hotel, I'd just be enraged. But on the train, I'm disgusted. . . ."

"You're a fine one to talk about finding things on the train! You are a fine one! Shrimp! Shrimp!" Then she cried "No! No!" flinging herself upon him in a myriad secret softness beneath firm young flesh and thin small bones, "I didn't mean that! Horace! Horace!" And he could smell that delicate odor of dead flowers engendered by tears and scent (US, 5).

This passage reveals Horace's desire for her "myriad secret softness beneath [her] young flesh," and his jealousy of the men she dates. Faulkner further reveals Horace's desire for

Little Belle in a scene where Horace looks at her photo:

Communicated to the cardboard by some quality of the light or perhaps by some infinitesimal movement of his hands, his own breathing, the face appeared to breathe in his palms in a shallow bath of light, beneath the slow, smoke-like tongues of invisible honeysuckle. Almost palpable enough to be seen, the scent filled the room and the small face seemed to swoon in a voluptuous languor, blurring still more, fading, leaving upon his eye a soft and fading after-math of invitation and voluptuous promise and secret affirmation like a scent itself.

Then he knew what that sensation in his stomach meant. He put the photograph down hurriedly and went to the bathroom (San, 178-79).

In Faulkner's fiction, honeysuckle is often associated with sex, as Olga W. Vickery explains in her comment on Quentin Compson's incestuous desire for his sister in The Sound and the Fury (Vickery, 41). In addition to the honeysuckle, words like "swoon," "voluptuous," and "sensation" suggest Horace's sexual desire for Little Belle.

I argue that Horace is attracted to Little Belle because she is still a sexually inexperienced and weak girl and thus not as intimidating as her mother. While Horace becomes a "shrimp" in terms of his sexual potency, Belle is nurtured by the "shrimp" Horace brings and gets stronger in terms of sexual potency by eating Horace (the shrimp). The relation between Horace and Belle seems significantly similar to Faulkner's relation with his mother, who was strong and domineering like Belle. Horace's fear of Belle and his love of the adolescent girl, Little Belle, may well be projections of Faulkner's fear of his own domineering mother and his

comfort with "tender" girls rather than with strong women. We remember Faulkner's gift of a ribbon for Meta Carpenter's hair and her remark that Faulkner regarded her as a girl. We also remember that his favorite character is an adolescent girl, Caddy Compson, "[his] heart's darling" (FU, 6).

Thus we see that Faulkner expresses his own dissatisfaction with his domineering mother through Horace by making him suffer from his loneliness in the absence of his own mother and from his fear of strong and domineering women like Belle. However, the author allows Horace to go through experiences he did not undergo in reality, or which he may have experienced in different forms such as fantasies and daydreams, that is, through his art. One obvious difference is Horace's incestuous desire for his sister, Narcissa. Faulkner did not have a sister to desire as did Horace: what they do have in common, however, is that they both are in incessant pursuit of the mother: Horace through his incestuous feelings for his sister, Faulkner through his dealing with the theme of the absence of the mother in his art. Faulkner presents Narcissa as playing the role of mother in the absence of their mother:

Julia Benbow died genteelly and irreproachably when Narcissa was seven and Horace fourteen Thus Narcissa acquired two masculine destinies to control and shape, and through the intense maturity of seven and eight and nine she cajoled and threatened and commanded and . . . stormed them into concurrence. And so through fourteen and fifteen and sixteen, while Horace was first at Sewanee and later at Oxford. Then Will Benbow's time came, and he joined his wife Julia among the marbles and the cedars and

the doves, and the current of her maternalism had now but a single channel. For a time this current was dammed by a stupid mischancing of human affairs [war], but now Horace was home again and lay now beneath the same roof and the same recurrence of days, and the channel was undammed again (Flags, 188).

Thus Narcissa plays the role of a mother through the "undammed" channel of maternal care, which was dammed only once in their lives, while Horace served in World War I.

Considering this, it is not surprising how frantic Horace becomes at Narcissa's marriage to Bayard Sartoris and her going away from him. Horace's response to Narcissa's decision to marry Bayard Sartoris indicates this:

"What are you, anyway? What sort of life have you led for twenty-six years, that you can lie there with the supreme and placid stupidity of a cow being milked, when two nights from now--" he ceased. She watched him while the final word completed itself behind her eyes and faded. "Narcy," he said, "dont do it, Narcy. We both wont. I'll--Listen: we both wont. You haven't gone too far that you cant, and when I think what we . . . with this house, and all it--Dont you see we cant? (US, 6).

It is noteworthy that Horace's derogatory remark associating his sister with a cow is accompanied by his begging her not to leave him. In the scene Horace seems like a child who is possessed by separation anxiety and begs his mother not to leave him when she goes out.

I argue that Horace's incestuous desire results from his seeking for his absent mother rather than from his sexual desire for Narcissa. Horace's incestuous feeling for his sister is aroused by "the mother" in Narcissa. The next passage, in which Horace condemns his sister for her decision

to marry Bayard, supports this point:

Damn that brute. Damn that brute. And later, he thought of his sister as a figure enchanted out of all time between a bed-ridden old woman eighty-nine years old who summed in her person the ultimate frustration of all the furious folly of that race, and a nine-year-old boy emerging full-fledged from the soft haze of childhood into a tradition that had violently slain three men in four generations while in the throes of its own rigor-mortis (US, 23).

Horace's association of his sister with the "bed-ridden old woman" (who reminds me of his own invalid mother) reinforces the interpretation of his relation with Narcissa as a mother-child one. Significantly, it is Horace's possible loss of Narcissa because of her marriage to "that brute," Bayard, that makes Horace regard Narcissa as an invalid old woman, that is, his own invalid mother, and himself as "a nine-year old boy." His inability to prevent his sister from marrying the man and thus from leaving him reminds him of himself as a nine-year-old boy who was also helpless in preventing his mother from leaving him through her death. Thus, we see Narcissa's marriage to Bayard further indicates Horace's impotence. Just as his natural mother fails to give what Horace seeks for, that is, maternal love, because of her invalidism and her early death, his surrogate mother Narcissa fails to do so by leaving him with her marriage and thus putting him in "a prolonged orgasm of sentimental loneliness."

Faulknerian incest seems to be different from the incest which Freud describes in the Myth of the Primal Horde. In the myth, the brothers kill their father, who had

prohibited them from having sexual relations with their mothers or sisters by ostracizing the sons from the house. If these brothers' desire for the sisters or mothers is determined by their sexual needs, Faulknerian brothers' love of their sisters is determined not only by their sexual desire but by their emotional need of the love which their invalid or dead mothers fail to give. Constance Hill Hall's book, Incest in Faulkner: A Metaphor for the Fall indirectly supports this view:

Like other sibling couples in Faulkner--the Compsons, the Bundrens, and the Benbows, Judith and Henry lack a true mother, a deprivation that contributes greatly to the likelihood of incest occurring (70).

Hall points out the close connection between the absence of the mother, or in Hall's terms, "lack" of "a true mother" in a Faulknerian family, and the occurrence of incest among the siblings in the family. She further states that Faulknerian incest, in general, results from the characters' "effort to recover the wholeness" from which the characters split into "opposing halves": "the weak brothers" and "the strong sisters" (70). This specific view also supports my argument that Horace's incestuous feelings for Narcissa result from his effort to fill the emptiness left by his mother.

In Faulkner's other novels the absence of the mother is emotional rather than physical, but the characters' sufferings from the absences are equally observable. In novels such as Absalom, Absalom!, The Sound and the Fury, and As I Lay Dying,

we observe mothers who are emotionally absent to their children. These mothers are Ellen Sutpen, Eulalia Bon, Mrs. Compson, and Mrs. Addie Bundren. In Absalom, Absalom!, Ellen Sutpen and Eulalia Bon are emotionally absent. Constance Hill Hall describes their emotional absence to their children:

Like these other mothers [Mrs. Compson, Mrs. Bundren, etc.] who have retreated for one reason or another--death, illness, deficiencies of character --Ellen Coldfield is not present to her children. A shallow and superficial woman suffering from delusions of grandeur, she escapes "into a world of pure illusion in which, safe from any harm, she moved, lived, from attitude to attitude" (AA, 69) . . . An even worse mother than the vacuous Ellen, more distant and less loving, is Eulalia Bon, who also lives in a world of her own, a place where hatred is the only reality and where her son figures chiefly as the instrument of her revenge (70-71).

The passage helps me find the causes of these mothers' emotional absence in the mothers' obsessions with themselves and with male principles such as "pride" and "grandeur." Ellen's involvement with the male principle is reflected in her decision to marry Sutpen. She decides to marry Thomas Sutpen because of his big mansion and his promising future despite the contempt all her neighbors feel toward him. Faulkner satirically alludes to the main intention of her marriage in Rosa's statement that "to them [women] any wedding is better than no wedding and a big wedding with a villain preferable to a small one with a saint" (Ab, Ab, 52). Faulkner shows her crying twice in the novel, first because of her father's objection to a big wedding and second, because of her humiliation aroused by one hundred invited wedding

guests' failure to appear at her wedding party. Faulkner connects these scenes to Ellen's pride and states that "Ellen had something of pride too, or at least that vanity which at times can assume the office of pride and fortitude" (Ab, Ab, 56). However, Ellen's involvement in the male principle of pride cannot be comparable to Sutpen's.

Sutpen has been deeply possessed by the male principle, and his goal in life has been to establish pride and dignity for himself, since his innocent childhood pride and human dignity were hurt by the negro at the gate of the great mansion. Ellen is powerless in confrontation with this man whose involvement with the male principle is far deeper than hers. If Ellen married Sutpen for materialistic reasons, Sutpen married her for a highly male principled reason, that is, "not [for] the anonymous wife and anonymous children but [for] the two names the stainless wife and the unimpeachable father-in-law, on the licence [of marriage], the patent" (Ab, Ab, 51). If she had been emotionally sensitive, living up to the female principle, she could have survived Sutpen's obsession with the male principle and in return could have protected her children from falling victims to Sutpen's male principle. Unfortunately, she turns out to be otherwise. She is too powerless to influence her husband and thus prevent him from causing her children's tragic destinies:

Ellen was dead two years now--the butterfly, the moth caught in a gale and blown against a wall and clinging there beating feebly, not with any particular stubborn clinging to life, not in particular pain since it was too

light to have struck hard, nor even with very much remembrance of the bright vacuum before the gale . . . (Ab, Ab, 85).

Unlike the previously discussed mothers, Ellen is neither dead nor an invalid. However, she is no better than the dead mothers are in protecting and nurturing her own children. The only thing she can do is to leave her last request of protecting her children to her sister, who is only slightly older than her own daughter.

If Ellen succumbs by choice to the goals of the male principle, Bon's mother does not voluntarily choose to be involved with it. She is originally victimized by Sutpen's selfish obsession with the male principle and becomes enslaved to the male principle later. Sutpen marries her, an octoroon, for her father's enormous wealth and abandons her with their son, Charles. After the abandonment, she becomes a "somber unchanged fierce paranoiac" (Ab, Ab, 331) who is obsessed with her revenge on Sutpen. Her determination to take revenge is so firmly established that she does not hesitate to use her own son for the revenge, or regret doing so. Her loss of the ability to love her own child because of her obsessive desire for revenge makes her another example of the emotionally absent mother in Faulkner's fiction.

Eulalia's relation with Charles shows how a psychologically unhealthy mother determines the destiny of her child. According to Heinz Kohut, a narcissistically disturbed mother, who fails to provide empathic responses to a child

because of her pathologically excessive obsessions with her own concerns, causes her child's loss of the self or alienation from the self, because the child tries to secure love from the mother by adapting himself to the mother's needs and wishes instead of caring for his own desires and needs. I argue that this is the case with Eulalia and Charles. One of the narrators, Quentin, speculates that Bon's mother plans to disturb the Sutpen family by sending Bon to the university where his stepbrother studies, and that she hopes Henry will introduce Bon to Judith and they will later marry. Eulalia, Quentin thinks, believes that miscegenation is the way to take revenge against Sutpen, since he left her because of his hatred of her black blood. Ever since Sutpen's departure, she has been obsessed with this revenge, and Bon has known about this obsession since his childhood. We see this in the statement of the lawyer whom his mother has hired for the purpose:

It would be no secret between them [the lawyer and Bon] now; it would be just unsaid: . . . the lawyer . . . who would know now that Bon knew all he would ever know or would need to know to make the coup: 'Do you know that you are a very fortunate young man? . . . While you are not only in a position to get your revenge, clear your mother's name, but the balm with which you will assuage her injury will have a collateral value which can be translated into . . . hard dollars' (Ab, Ab, 337).

Here Faulkner indirectly delivers the message that for both the mother and the lawyer, the alter ego of his mother in the scheme of revenge against Sutpen, their main concern is not

the welfare of the son but the mother's name and assuagement of "her injury." Ironically, the lawyer's regard of Charles Bon as "a fortunate young man" because of his chance to make "the coup," that is, to destroy the Sutpens, indicates the lawyer's and the mother's utter egoism and selfishness, with lack of love and empathic care for Bon.

In interpreting the revenge against Sutpen on Bon's part, Olga W. Vickery comments on Bon's desire for paternal recognition and points out that "Charles [Bon] eventually forces an indirect recognition, though at the cost of his own life" (Vickery, 96). This is the standard view. While the standard view emphasizes Charles Bon's desire for paternal recognition which will ensure him his identity as a legitimate son, I emphasize in addition his desire for maternal recognition, such as those empathic responses to him which, according to Mahler's perspective, would consolidate Charles Bon's sense of self. Faulkner presents Charles Bon growing up in solitude with mysterious feelings toward his mother and the lawyer, who do not talk about the scheme of the revenge outright, but instill it into his mind. In these circumstances, Charles Bon develops his habit of pondering what his mother and the lawyer, who is "as dangerous as the unknown quantity which was his mother" (Ab, Ab, 312), are up to. Faulkner shows this, when he describes how Charles Bon wonders about their secret intentions for choosing the college he attends now:

And not only that, but this particular college, which he had never heard of, . . . --what sober, what intent, what almost frowning Why? Why? Why this college, this particular one above all others?--maybe leaning there in that solitude between panting smoke and engines and almost touching the answer, aware of the jigsaw puzzle picture inextricable, jumbled, and unrecognizable yet on the point of falling into pattern which would reveal to him at once, like a flash of light, the meaning of his whole life, past--the Haiti, the childhood, the lawyer, the woman who was his mother (Ab, Ab, 312-13).

Charles Bon ponders the mysteries concerning his mother, and the lawyer, and the meaning of his whole life. When he thinks about his life, he only finds its meaning as part of "the jigsaw puzzle" which his mother and the lawyer construct for their sakes, not for the sake of Charles Bon. Charles perceives the lawyer as "almost as dangerous as the unknown quantity which was his mother" (Ab, Ab, 312) and his own mother as a danger, instead of a reliable source of emotional warmth or empathic feelings.

In the absence of his mother's empathic responses to him, Charles Bon acquiesces in her "unsaid" project of revenge, because this is the only way to retain her attention or recognition at all. It is tragic as well as ironic that Bon's need of maternal attention is so serious that he adapts himself to her obsessed wishes in order to get a maternal attention that is completely tainted with her own narcissistic or egoistic concerns.

In an undergraduate literature class at the University of Virginia Faulkner pointed out how persistent Bon's mother

is in instilling what Sutpen did to her and to her son in Bon's mind, leaving Bon no alternative other than to take revenge for her on Sutpen:

Q[uestion]. In Absalom, Absalom!, . . . , do you happen to remember when Charles Bon realizes that Sutpen is his father? Is it before or after he leaves New Orleans to go to the university?

A[nswer]. I should think that his mother dinned that into him as soon as he was big enough to remember, and that he came deliberately to hunt out his father, not for justice for himself, but for revenge for his abandoned mother. He must have known that, that must have been in his--the background of his childhood, that this abandoned woman never let him forget that (FU, 93).

It is tragic that Charles Bon's mother's selfish insistence that Bon not "forget [her revenge]" causes him to be involved with the incestuous relation with his half-sister, Judith, which results in his murder by his stepbrother Henry. The relationship among Charles Bon, Henry Sutpen, and Judith Sutpen reveals how Eulalia Sutpen's egoistic desire for revenge is eventually achieved at the price of her son's murder by Henry and thus shows vividly the tragic result of the emotional absence of the Faulknerian mother. In addition, the relation also shows the reader another tragic result of the emotional absence of the mother, Henry's and Bon's incestuous relationships with their sister, Judith.

In Faulkner's fiction, the sisters take the place of the mothers and become the cause of the brothers' oedipal conflicts with their fathers. For example, the brothers in Absalom, Absalom! fight against their father for their right

to love their sister, Judith. Though Sutpen has to prevent his sons from approaching her for the apparent reasons of incest and miscegenation, the sons' revolt against the father's prohibition shows the heated oedipal conflicts between the father and the sons over Judith. Henry achieves his victory over the father by allowing his half-brother, his alter-ego, to marry Judith (of course this is before he knows the for him fatal fact of the black blood in Bon). On the other hand, at the price of his own life, the other son tries to defeat his father's prohibition against miscegenation and argue his mother by marrying Judith. T. H. Adamowski makes a comment on this oedipal drama:

If women, in the romance, suggest the Oedipal drama, the mother-wife in this novel takes two forms: the degraded Eulalia ("the old Sabine") and the genteel, de-sexualized Ellen. His white daughter [Judith], Sutpen "locks up in some inaccessible place, so as to safeguard her virginity"--or, to qualify this formula of Rank's interpretation, Sutpen effectively does so by killing Bon through Henry's agency. . . . Like Sutpen, Bon has two love-objects, the woman who parallels his mother in debasement, the octoroon, and the good girl, Judith, who remains true to his memory. And Henry, Bon's sibling rival, as it were, preserves Judith's goodness by murdering their brother (129).

Adamowski implies that to Sutpen, Judith exemplifies a good and respectful woman who meets the requirements for his goal of establishing a noble family, while his two wives, that is, Judith's and Bon's mothers, are respectively degraded and desexualized women. Similarly, to her brother, Bon, she symbolizes a respected mother, while his own wife symbolizes his own debased mother. Thus, both the father and the sons

turn toward Judith for what reality--the two actual mothers--fails to provide them with.

But the incestuous relation among the two brothers and the sister has deeper meaning than the meanings explained above. In the absence of their mother's empathic feelings toward them, the brothers also turn to their sister who becomes their love-object because of her ability to love. Cleanth Brooks praises Judith for this ability to love and illustrates her loving deeds for others:

She endures the horror of her fiancé's murder and buries his body. . . . Years later it is Judith who sees to it that Bon's mistress has an opportunity to visit his grave, who brings Bon's child to live with her after his mother's death. . . . She nurses him when he sickens of yellow fever, and she dies with him in the epidemic. She is one of Faulkner's finest characters of endurance--and not merely though numb, bleak stoicism but also through compassion and love. Judith is doomed by misfortunes not of her making, but she is not warped and twisted by them. Her humanity survives them (201).

Judith has the capacity to love as well as the strength to endure the difficult reality of life. Naomi Jackson contrasts Judith's strength to Henry's in the scene in their childhood where their father shows them the naked blacks wrestling. Jackson praises Judith for her "resolute energy" to enjoy the fight, while the brother gets sick (Jackson, 17). Henry, who is weaker than Judith in the scene, is paralleled to Quentin, who is less courageous and daring than his sister, Caddy. Just as the weaker of the two siblings, that is, the brother, Quentin, turns toward the stronger, Caddy, his sister, as a

source of love for the Compson brothers in The Sound and the Fury, it is Henry, the weaker one, who turns toward his sister Judith for her strength and capacity to love in Absalom, Absalom!. Judith shows her strength and "resolute energy" when she takes care of Bon's son with love and care to the last day of her life, after Bon has been killed by Henry and Henry has had to hide himself because of the murder. Though she is the victim of the males, her own father and two brothers who are all obsessed with their own male principles, she overcomes the rigid male principles devoid of empathy and love and remains a woman of strength and love. Judith's capacity for love and her strength are qualities which draw the brothers' incestuous attention to her. Faulkner describes the intricate relations among the brothers and the sister, using the voice of the narrator, Mr. Compson:

It was because Bon not only loved Judith after his fashion but he loved Henry too and I believe in a deeper sense than merely after his fashion. Perhaps in his fatalism he loved Henry the better of the two, seeing perhaps in the sister merely the shadow, the woman vessel with which to consummate the love whose actual object was the youth-- . . . perhaps it was even more than Judith or Henry either; perhaps the life, the existence, which they represented (Ab, Ab!, 108).

This passage might lead the reader to insist on Bon's homosexual feelings toward Henry. However, if we take a closer look at what Faulkner describes here, we will discern Bon's basic desire to be identified as a white, not as a man of "the lesser" of the two races, a black. Bon believes that he can achieve this status as a white by unifying with Henry

and that this unification is possible through the body of Judith, specifically, her womb, where rebirth is metaphorically possible. The body of Judith symbolizes the mother's womb where he can be born again as a white. Judith can give him what his own mother failed to give him, acceptable racial status in the South. As for Henry, he strongly supports Judith's incestuous marriage to Bon, because it symbolizes Henry's unification with Judith and thus fulfills his incestuous desire for her, in that he identifies himself with his half-brother, Charles Bon, as indicated in his effort to imitate Charles Bon's manner and clothes.

That Judith is a means by which the brothers fulfill what they want is indicated by Faulkner's association of her with the "empty vessel":

it was not Judith who was the object of Bon's love or of Henry's solicitude. She was just the blank shape, the empty vessel in which each of them strove to preserve, not the illusion of himself nor his illusion of the other, but what each conceived the other to believe him to be--the man and the youth, seducer, seduced . . . (Ab, Ab, 119-20).

Here Faulkner presents Judith as "the vessel" (like the mother's womb) where the brothers transform themselves into what each conceives the other thinks him to be. Charles Bon conceives Henry to believe him to be "the man," that is, the potent and strong seducer, and therefore aspires and tries to fulfill that fantasy. On the other hand, Henry thinks that Charles Bon regards him as a "seduced" youth. Both of them believe that the other thinks him to be a strong and potent

man, defined as a youth in Henry's case and as a man in Charles Bon's case. Each is afraid that he is not what the other conceives him to be: Charles Bon is afraid that he fails to be an ideal man, which Henry thinks he is, because of his black heritage, and Henry is afraid that he is not an ideal youth, which Bon believes him to be, because of his weakness and lack of confidence in himself. Therefore, they turn to Judith, specifically, the "vessel" by which each recharges himself to be what the other thinks him to be, to put it simply, to be a potent male. In this context, the brothers' incestuous relation with the sister does not result from their purely sexual desire for her but rather from their need to be born again, in her "womb" as the man he desires to be, a white man in Bon's case and a strong and potent man in Henry's case. Thus the incestuous relation between the two brothers and the sister confirms Faulknerian incest as preoedipal, the sister taking the role of a mother who is a source of love as well as the provider of what reality fails to give them.

This mode of Faulknerian incest between the brother and the sister as a mother-child relation, as preoedipal, is also observable in The Sound and the Fury and As I Lay Dying. Before I examine the incestuous relation between Quentin and his sister Caddy, I'd like to discuss how this incest results from the absence of the mother in the novel. The mothers in these novels are emotionally absent. Unlike the previously discussed mothers such as Horace's mother and Joe's mother,

Mrs. Compson is not physically absent. However, she is emotionally cold, unempathic and indifferent to her children's needs, especially to their emotional needs. Her lack of empathy toward her children results from her narcissistic obsession with her self and her selfish concerns. Mrs. Compson always complains about her destiny, specifically, her marriage to Mr. Compson who, she thinks, considers his family superior to hers. Her obsession with pride, the male principle, and her lack of interest in the concerns of the female principle, such as the love and emotional warmth which her children expect from her, causes them suffering. Faulkner describes her complaints and her consequent indifference to her children:

What have I done to have been given children like these . . . Benjamin was punishment enough for any sins I have committed I thought he was my punishment for putting aside my pride and marrying a man who held himself above me. . . you [her husband] always have found excuses for your own blood only Jason can do wrong because he is more Bascomb than Compson while your own daughter . . . she is no better than that when I was a girl I was unfortunate I was only a Bascomb . . . let me go away I cannot stand it let me have Jason and you keep the others they're not my flesh and blood like he is strangers nothing of mine (SF, 95-97).

Here not only the content but also the frequency of the word "I" shows Mrs. Compson's obsession with herself and indifference to her children. She is incapable of loving her children because of her own narcissistic obsession with pride and honor and her depression resulting from her sense of inferiority to her husband's aristocratic family, which finds

its outlet in her chronic illness. In addition to her chronic illness, her narcissistic obsession with pride causes her to separate herself and her favorite child Jason from her husband and the other children who need her.

Significantly, Mrs. Compson's complaint about her husband is similar to Faulkner's mother's complaint against her husband. According to Minter, Faulkner's mother made Faulkner aware of his father's weakness and "forced him to choose between that weakness and her strength" (17). It is conceivable that Faulkner's mother's protest against his father, in which "[Faulkner] saw fierceness that went too far" (Minter, 17), caused deep grief in the author's mind as a child. This could have led him to give such a characteristic to a mother who contributes to the suffering of her children. To support the similarity between Mrs. Compson and Faulkner's mother, I present David Minter's view of Mrs. Faulkner:

She genuinely abhorred drinking. At times, particularly when Murry [Faulkner's father] became loud and abusive, she may have felt that he drank not so much to get away as to punish her. In any case, as he extended his role by drinking more, she extended hers by dramatizing his failure, his weakness, his guilt (15).

Just as Faulkner's mother was married to a man from a family socially better known and more highly reputed than hers, so Mrs. Compson married a man from a family socially and economically higher than hers. Just as Faulkner's mother was dissatisfied with her husband who failed to live up to her pride and ambition, Mrs. Compson also feels contemptuous of

her husband who is not ambitious and realistic but alcoholic and pessimistic. Here we witness a family problem, a drinking father in both families, which causes the wives' unhappiness, which in turn negatively affects the children's psychological health and happiness.

In the novel, due to this unempathic mother, the brothers turn toward their loving sister Caddy for emotional warmth and love. Especially Quentin's incestuous feeling toward her is determined by the unempathic mother. Charles E. Peavy points this out:

Early in the novel it becomes apparent that Caddy has assumed the role of the mother for her siblings, Benjy and Quentin, and both become dependent upon her for their sense of well-being. As a result of faulty identification, Quentin has developed an infantile attachment to his sister; it is inevitable that he experiences anxiety over the possible loss of love supplied by Caddy. Since the real mother seems chronically unloving, Quentin becomes more and more dependent upon the love supplied by Caddy, and the anxiety he feels at the loss of Caddy, though based on reality, becomes pathological in nature (115).

Peavy's thinking is similar to my view of Faulknerian incest as preoedipal. In conforming to the preoedipal characteristics of Faulknerian incest, Quentin's pursuit of Caddy as a source of love and a surrogate mother is associated with oral images such as water. As a correlative of Quentin, who desires his unattainable sister, Faulkner presents the boys who are in pursuit of the trout which has been never caught for twenty-five years despite the twenty-five dollar prize for it. Along with this scene, Quentin's desire to be

drowned and his death by water complete the connection the novel has set up between water and incest. Quentin's love scene with Caddy where he merely wrestles with her in the mud is an earlier example; so is the scene at the branch. All these aspects of Faulknerian incest converge on the causal relation between the absence of the mother and sibling incest. According to Sally R. Page's understanding of Jung's view, desire for drowning means "a desire to be re-absorbed into the mother" (Page, 58). Faulkner's own text shows this relation between the absence of the mother and incest:

if I'd just had a mother so I could say Mother Mother .
 . . When I was little there was a picture in one of our
 books, a dark place into which a single weak ray of light
 came slanting upon two faces lifted out of the shadow .
 . . I'd have to turn back to it until the dungeon was
 Mother herself and she and Father upward into weak light
 holding hands and us lost somewhere below even them
 without even a ray of light. Then the honeysuckle got
 into it (SF, 156-57).

If honeysuckle is a symbol of sex in Faulkner's fiction, we can clearly see the connection between the absence of the mother and incest. The first and last lines of the above passage indicate the causal relation between them. Faulkner makes it clear for the reader that Quentin is symbolically cast in "the dungeon," a symbol of the womb of his mother who does not care for him at all, and then the honeysuckle associated with his incestuous desire for Caddy "got into the dungeon," to borrow Faulkner's expression.

Sally R. Page discusses Faulknerian incest in terms of the absence of the mother and Quentin's search for the mother:

The imagery and action of the second section of The Sound the Fury make it clear that Quentin's internal conflict is intensified by his psychological drive to achieve the renewal afforded by the "thought of becoming a child again, of turning back to the parents' protection, of coming into the mother once more in order to be born again"

The yearning for rebirth and immortality is expressed most primitively and instinctively as the desire for incest (58).

I add to Page's idea the view that the desire for rebirth is, in Faulkner, the desire not for the old actual mother but for a new loving mother with whom his present life fails to provide him.

Not only Quentin's but Benjy's pursuit of Caddy supports the connection between the absence of the mother and incest. Caddy protects and loves the idiot brother in place of the unempathic mother who ignores the youngest son's need for his mother's love. To Benjy, Caddy is the loving mother who understands what he needs, that is, touching or carrying, the warmth of the "lamp," or fire, and the softness of the cushion, all of which are associated with the mother. These are just the qualities by which Faulkner was soothed when he suddenly waked himself from sleep at night in his aunt's house, "possessed by spells of loneliness." At that moment, according to Faulkner, he was soothed by "a kerosene lamp" and his female cousin's touching and carrying him. Caddy embodies the coziness of the lamp at night, the softness and warmth, which Faulkner must have felt while carried by Natalie:

'Bring him here.' Mother said. 'He's too big for you to carry. You must stop trying. You'll injure your back. All of our women have prided themselves

on their carriage. Do you want to look like a washer-woman.'

'He's not too heavy.' Caddy said. 'I can carry him.'

'Well, I don't want him carried, then.' Mother said. 'A five year old child. No, no. Not in my lap. Let him stand up.'

'If you'll hold him, he'll stop.' Caddy said. 'Hush.' she said. 'You can go right back. Here. Here's your cushion. See.'

'Don't, Candace,' Mother said.

'Let him look at it and he'll be quiet.' Caddy said. 'Hold up just a minute while I slip it out. There, Benjy. Look.'

I looked at it and hushed (SF, 62).

The passage shows how opposite Caddy and her mother are: Mrs. Compson, governed by a male principle, class honor, and Caddy, true to the female principle, providing her brother what he instinctively needs, the maternal qualities that touching, carrying, and cushioning represent. It is not surprising that Benjy identifies Caddy with her slippers, which remind him of Caddy's softness, and cherishes them long after she is forbidden from the house because of her failed marriage. It is heart-rending to see him looking for Caddy whenever the golf players call their caddie; his search for the mother surrogate, Caddy, continues despite the fact that she is unattainable, both because of the incest taboo and because she is forbidden to return home in her fallen status of being a prostitute.

In As I Lay Dying, the related Faulknerian phenomena of the absence of the mother, the suffering of the children, and compensatory incest again occur. Addie Bundren resembles Faulkner's mother. Just as Faulkner's mother was a very

intelligent woman with sophisticated tastes and a love for great literature, Addie is also an intelligent woman, a teacher. Like Maud, Addie is independent and does not regard marriage as her final goal in life. Faulkner's mother developed her interests in literature and art, continuing her reading after her marriage, and thus stimulated her children to read literature as much as they could, following her example.

As for Addie, she has a great sense of self and wants to "impose her personality upon others" (Swiggert, 117). Though he does not use Swiggert's term, "personality," Howe also perceives Addie's sense of self and desire to express her "personality" when he states that "[always] she had searched for a relation with people by which to impress her will; her energy had never found full release" (129). Howe regards the account of Addie's whipping her students as resulting from her desire to impress her "will" on others. Addie reveals this in her reminiscence of teaching her students:

I would look forward to the times when they [her students] faulted, so I could think with each blow of the switch: Now you are aware of me! Now I am something in your secret and selfish life, who have marked your blood with my own for ever and ever (As I, 162).

Here we notice Addie's need to assure herself of her existence through others' recognition of her. This need has to be fulfilled even at the price of the children's suffering. Earlier I have mentioned how some mothers, such as Mrs. Compson and Eulalia Bon, contribute to the tragic destinies

of their children because of their own narcissism. This is also the case with Addie and her children. Addie got full recognition neither from her mother because of her early death nor from her father because of his ineffective and pessimistic philosophy of life. Sally R. Page describes Addie's sufferings as a child:

Addie's hardships, as she herself reveals, began in her childhood. Like many of Faulkner's women characters, Addie lacked the security of normal family relationships during her youth. . . . The father, whom she does remember, possessed a cynical view of the meaninglessness of life comparable to the philosophy of Quentin Compson's father-- Denied normal family relationships as a child, she attempts as an adult to force relationships into being (113).

Thus, Addie's deprived childhood causes her need to "impress" herself on others, as manifested in her whipping her students. This whipping foreshadows the suffering of Addie's children, who are doomed to try to live up to her needs and desires. The novel starts and ends with the children's effort to fulfill her desire to be buried in her hometown, which requires the difficult and long journey during which one son, Jewel, loses his horse, another, Cash, breaks his leg and a third, Darl, is sent to an asylum.

It is also predictable that Addie, emotionally deprived herself during her childhood, becomes emotionally absent and selfish toward her own children. While sympathizing with Addie for her lonely childhood, Page criticizes Addie's failure to love her children:

Nevertheless, Addie's life is one of negation and

partial fulfillment. She does reject her children; she does burden them with the emotional turmoil that plagues her. She achieves no genuine satisfaction in her marriage and, therefore, she refuses the joy she might have found in giving herself to her children. She suffers because she is not loved, but she herself proves incapable of loving either her husband or her children (118).

Addie's emotional absence and self-centeredness are the fatal factors causing the tragic destinies of her children, especially that of her most sensitive son, Darl. She hates to be bothered by others and she deeply regrets that her "aloneness had to be violated over and over each day" (As I, 164) by her husband and her children during her marriage. Therefore, she becomes typical of the author's presentation of a mother who fails to play the role of a mother and causes her children's suffering because of her lack of love, care and empathy.

Faulkner presents Addie's unloving attitude toward her children by showing her responses to the birth of each. Instead of welcoming their births with warm thoughts, she responds unempathically to each birth of her children. When she has her first child, Cash, she thinks:

So I took [married] Anse. And when I knew that I had Cash, I knew that living was terrible and that this was the answer to it. That was when I learned that words are no good; that words dont ever fit even what they are trying to say at. When he was born I knew that motherhood was invented by someone who had to have a word for it because the one that had the children didn't care whether there was a word for it or not. . . . I knew that it had been, not that my aloneness had been violated over and over each day, but that it had never been violated until Cash came. Not even by Anse in the nights

(163-64).

For her, the birth of Cash was only an indication of the "terrible[ness]" of living and a violator of her "aloneness."

When she has her second child, Darl, she says:

At first I could not believe it. Then I believed that I would kill Anse. It was as though he had tricked me, hidden within a word like within a paper screen and struck me in the back through it (As I, 164).

She responds to the births of her children not with love and joy but with anger toward her husband. She gives meaning and purpose to each child based on her calculations in her relationship to her husband. She states:

I gave Anse Dewey Dell to negative Jewel. Then I gave him Vardaman to replace the child I had robbed him of. And now he has three children that are his and not mine (As I, 168).

Jewel, whose birth is a result of her adultery with Reverend Whitfield, is the only child she loves. Addie loves him because he is the only child that she gains out of her free will and "deeds," adultery, not from "words," that is, marriage. She hates institutional systems or conventional thoughts. We observe this side of her personality in her rebellious attitude toward words and the conventional concept of sin:

I would lie by him [her husband] in the dark, hearing the dark land talking of God's love and His beauty and His sin; hearing the dark voicelessness in which the words are the deeds, and the other words that are not deeds, that are just the gaps in people's lacks, . . . fumbling at the deeds like orphans to whom are pointed out in a crowd two faces and told, that is your father, your mother (As I, 166).

Similar to the existentialist's belief that the existence of a being precedes its essence, Addie's belief is that only deeds are the true aspects of beings and that "words" without "deeds" are merely "the gaps in people's lacks," "orphans." But her "deeds" contradict her belief; she, despite her advocacy of the superiority of the "deeds" to words, fails to love her children and leaves her children as "orphans." They well illustrate the results of "words" without "deeds," which Addie interprets as merely "fumbling at the deeds like orphans" who are forced to accept any two faces in a crowd as their parents.

Like Mrs. Compson, she has her own favorite child, Jewel. Addie also differentiates Jewel from the other children and regards him alone as her own, an extension of herself. Faulkner presents Addie's love of Jewel and in return his love of her through Jewel's horse which, according to Melvin Backman, symbolizes "an elemental force of life, deriving from Addie" and thus becomes a "replacement of mother" (Backman, "Addie Bundren . . . ," 11) to Jewel.

Unlike Jewel, Darl does not receive love and warm attention from his mother and is shown to be in pursuit of her love. It is heart-rending to observe Darl's patient and endless waiting for her affection even at the moment of her death. Faulkner allows Cora to observe Darl's patient love:

It was the sweetest thing I ever saw. It was like he knew he would never see her again, . . . , never to see her in this world again. I always said Darl was different from those others. I always said he

was the only one of them that had his mother's nature, had any natural affection. . . . Mr[.] Tull said Darl asked to wait. He said Darl almost begged them on his knees not to force him to leave her in her condition (AS I, 20-21).

The above passage not only reveals Darl's insistent love for his mother, but also a significant observation that Addie and Darl are the characters most similar to each other. Though this is observed by Cora, an unreliable narrator, the fact that Melvin Backman shares her view encourages me to think that Cora's view of Darl might be true. Backman states:

Yet in the deepest levels of [Faulkner's] estranged being Darl was much like Addie, for both were loners, psychological orphans who never had a mother; paradoxically rather than serving as a bond, this similarity may actually have contributed to her rejection of him, since she drew strength from her estrangement, whereas he drew weakness from his (12).

This passage supports the idea that Darl embodies both the author and Addie. However, even more significant is its assertion that Darl and Addie can be regarded as "psychological orphans who never had a mother." If we combine this view with the idea of Darl as another of the author's alter egos, we may conclude that Addie, Darl, and the author are all "psychological orphans" suffering from the absence of the mother, physical or emotional. Later, Backman further argues that "Addie is Jewel's and Darl's source and maker in that the sons draw their sense of purpose or non-purpose and self or non-self from her loving and rejection of them" (Backman, "Addie Bundren . . . ," 16). Critics such as

Howe and Swiggert express the same view, connecting Darl's lack of mother's love and his lack of a sense of self. Swiggert states, "believing that he [Darl] lacks a true mother, Darl argues that he has no personal existence, no isness" (Swiggert, 120). Howe writes:

In their struggle for self-definition, Who am I? they must discover that they must first consider, What was my mother and how did she shape me? The rivalry between Darl and Jewel, which recurs through the book like an underground tremor, is a rivalry in sonship, and it is Darl's sense of being unwanted which drives him to his obsessive questioning and finally his fall into madness (132).

Thus Howe connects the absence of mother's love and the Faulknerian character's confusion about his identity, which causes his obsessiveness and madness.

Addie's rejection of Darl also results in his incestuous feelings toward his sister, Dewey Dell. As we have seen earlier, the objects of Faulknerian incest, that is, the sisters, are associated with mothers. Dewey Dell is no exception. Her work milking the mules and Darl's reference to her breasts as "mammalian ludicrosities which are the horizons and the valleys of the earth" (As I, 156) confirm her image for Darl as a maternal figure. However, his incestuous feeling toward his sister is not identical with that of Horace or Quentin. Unlike them, he has not chosen a truly maternal substitute. For Dewey Dell turns out to be like Addie with her decision to abort the illegitimate baby growing in her womb. Considering this rejection of motherhood in his mother

substitute, it is not surprising that Darl goes insane and is finally sent to an asylum, having nowhere to go and no one to turn to for love. Swiggert contrasts the absence of a mother surrogate for Darl to the presence of Jewel's horse, which "enables [him] to keep [his] mental equilibrium in the face of bereavement" (120). If Quentin has chosen "death by water" and "return to the oceanic security of the womb," (Backman, 15), and Horace has a sister who always takes the role of a mother, instructing him and never leaving him alone, Darl has neither of those choices. Therefore, he ends with insanity and is sent to an asylum. Leon F. Seltzer objects to interpreting Darl as insane. Instead, Seltzer emphasizes Darl's defensive ability to make up for reality which is not favorable to him, by way of a schizoid mechanism. Relying on R. D. Laing's view of the schizoid, Seltzer argues that "a person becomes a schizoid to prevent his identity and autonomy from being engulfed by the outer world" (55). Whether we view Darl as a schizoid or not, what needs our attention here is the fact that his psychological illness results from his effort to defend his identity and autonomy in confrontation with a mother who never loved him. Thus, Darl's tragic end effectively indicates the great influence of the mother's lack of love on a child's destiny.

My discussion of the mother and her children in Faulker's fictions converges on the remarkable phenomenon that the absence of the mother results in her children's suffering,

which results in their physical or psychological death. Faulkerian mothers seem to be associated with death. "Mother Death" (Irwin, 91) has a more than verbal contrast with the terms like Earth Mother or Mother Earth in Faulkner's world. Mothers have a fatal effect on those to whom they gave life.

CHAPTER II

THE ABSENCE OF FATHERS IN FAULKNER'S FICTION

In the first chapter I discussed how Faulkner's works were specifically affected by his relation with his mother, and tried to draw the reader's attention to the significance she assumes in his art. In that chapter I approached Faulkner's relation with his mother in terms of the male and female principles which Hélène Cixous, in her essay in The Newly Born Woman, summarizes respectively as culture vs. nature, head vs. heart, logos vs. pathos, and form vs. matter. I argued that Faulkner was, in part, resentful against his mother for her being more in tune with the male principle than with the female principle and for her efforts to control and discipline him according to her own values and preferences during his childhood. In that chapter, I emphasized that Faulkner wished her to be more empathic to his emotional needs and less adamant in exercising her controlling power so that he could have a symbiotic relation with her though her empathic responses toward him. I argued that Faulkner resented his mother's disposition to subject her emotions to

her reason, and her expectation that others do the same. My main thesis for the chapter was that Faulkner's resentment over this aspect of her made him present characters in his fictions who suffer from the physical or emotional absence of their mothers.

In this second chapter, I will discuss how Faulkner's father influenced his art. Faulkner's father is indispensable for our understanding of his art in that Faulkner's relation with him equally shaped his conception of the world as depicted in his art. In the absence of an empathic and loving relation with his mother, I will argue that Faulkner turned to his father for emotional support. Unfortunately, the father was not much different from the mother. He also failed to provide Faulkner with what he needed most, emotional warmth and empathic feelings. To make matters worse, Faulkner expected his father not only to show empathic love to him but also to become a male model with whom he could identify himself and thus confront the controlling mother with self-confidence as a male. As I will discuss at length later, Faulkner's father failed to become such a role model because of his own social failures as a businessman and a husband, and because of his own father's and his wife's consequent distrust of him as a man of capability. As a result, Faulkner felt deep disappointment with and resentment against his father, emotions that led him to create a fictional world where the fathers of the characters--like the mothers--are absent,

emotionally or physically, and where the male characters are often in serious conflicts with their fathers.

In this chapter I will also argue that the emotional or physical absence of the fathers functions to "castrate" their sons physically or psychologically, in that it deprives the sons of what is of great importance to them psychologically or physically. I use the term "castration" to explain both the psychological phenomena of the Faulknerian son's loss of identity, lack of self-confidence as a male, and inability to act as he wishes, and the physical phenomenon of literal impotence.

Such symbolic association is made possible because of the common quality of "absence," "loss," or "lack" which the Faulknerian sons' psychological and physical phenomena and the phenomenon of castration share. The absence of certain qualities, emotional or physical, on the part of the father mirrors or prefigures the various phenomena of "absence," "lack" or "loss" on the part of the son, being part of the very cause of such "loss" or "absence." Specifically, the physical absence of the father prefigures the son's loss of sexual potency, in that the son lacks a father, a male model with whom he can identify himself and thus develop sexual potency as a male. Likewise, the emotional absence of the father, that is, the father's insensitivity to his son's needs and his aloofness from his son's struggle to establish his identity, deprive the son of self-confidence which he could

have developed through the father's emotional support and recognition of him as a potent male. In some cases, the father's lack of empathic response and care for his son goes beyond insensitivity and develops into violence and brutality, causing the son to be unmanned or impotent, by intimidating the son physically as well as psychologically. Thus, I use the metaphor of castration, an active causing of loss, for each type of "loss" on the part of the Faulknerian sons, in that the sons experience the "loss" or "absence" as a withdrawal or denial, not as an uncaused gap. In this chapter, I will discuss how these types of each Faulknerian son's "loss" or "absence"--"loss" or "absence" of identity, self-confidence, and sexual potency--are individually caused by his father's emotional or physical absence. I will also discuss how, in response, the Faulknerian sons attempt to revenge themselves on the fathers for causing such "loss." In conclusion, the chapter will reveal just how deeply the Faulknerian fathers, like the mothers, are imbued with the male principle and devoid of the female, causing the sufferings of their children and thus becoming targets for their children's resentment.

In order to understand how this fictional father-son relation is created by Faulkner, we need to look first at the biographical relation. Biographers like David Minter and Judith Wittenberg share the view that Faulkner's father did

not adequately love his children. Minter describes Murry Falkner's relation with his sons:

Occasional eruptions excepted, Murry Falkner kept most of his bitterness to himself, even when he was still young. . . . He enjoyed taking his sons down to the livery stable and out into the woods. Before entrusting them to the public schools, he taught each of them the things he knew best--how to ride, track, hunt, and fish. At night at the Club House, away from his wife and his father, with whiskey to drink, some of his wariness faded. Surrounded by his sons, he told tales of the wolves and panthers he had hunted and the railroad he had loved. Yet even on these occasions, his sons remained uncertain of his affection. More than his bitterness, it was his need and capacity for love that he kept to himself. None of his sons remembered him as "an easy man to know" or an easy man to love. With them, as with others, he remained distant and cautious. Looking back, they thought of him as a cold man whose "capacity for affection was limited" (9).

While Minter's statement describes Murry's general attitude toward his sons, Wittenberg describes his relation to William in a specific manner. Wittenberg writes:

His father, too, was more severe in his chastisement of his oldest son than of the younger ones (Wells, p.24) He also showed a mildly cruel streak in his treatment of William, calling him "Snake-Lips" (B, p. 187) and allowing the boy to believe he would learn how to read on his first day of school, then laughing uproariously and teasing him in front of the entire family when he could not read aloud from the newspaper that evening. Neither occurrence was necessarily traumatic for William, but both are symptomatic of Murry's unawareness of, or indifference to, his son's sensitivity (23).

This passage inspires me to assume that Murry Falkner could not respond to his son's inwardness; he reveals himself as cruel and lacking in empathic feelings toward a child who is fragile and innocent. Though Wittenberg does not regard the impact of those particular occurrences on William as

traumatic, I can imagine how much it must have embarrassed him and aroused his indignation against this insensitive father.

Unfortunately, according to what I read from the biographies I mentioned above, Murry's conflict with his wife deepened, his attitude toward his children got worse and William became a special "target for his father's resentments" (Oates, 11) because of his wife's special attachment to her oldest son and her physical affinity with him. According to Minter, Murry regarded Faulkner as a "mother's son" (9). As time went on, Faulkner seemed to distance himself more and more from his father--and seemed to have carried on a minor rebellion as well, as Wittenberg points out:

Soon after rebelling against his mother, William struck out at his father, both as parent and as symbolic representative of the cultural mores, by refusing to "work" in any conventional sense. He started to dodge his chores in the livery stable and ever thereafter evinced a total lack of interest in the workaday world in which his father doggedly, if futilely, toiled. By the time he became a teenager, William would sit in a chair in the town square for hours, staring into space and provoking a peer to call him "almost inert, the laziest boy I ever saw" (B[lotner], p. 154). This echoed the judgment of his father, who eventually called his son "nuts" and completely disavowed his art (Wells, pp. 47-48) (25-24).

Wittenberg adds that there was "little communication or mutual sympathy" between Faulkner and his father while they lived together--for thirty-two years under the same roof before Faulkner's marriage. According to Wittenberg, Faulkner's father once made a gesture of conciliation, when he was sitting on the front gallery of their house, with his son on

the rocker beside him; he offered his son a cigar. Faulkner abruptly broke the cigar in half, put one half in his pocket, and stuffed the other into his pipe--"an act of repudiation that succinctly expressed William's contemptuous judgment of his father's lifelong inadequacy as a parent" (25-26). According to Joseph Blotner, Faulkner would remember the incident to the end of his life and remembered that his father never gave him another cigar (178). Similarly, Stephen B. Oates regards Faulkner's "being slothful in his chores," especially in the livery stable, as Faulkner's "rebellious against the livery stable . . . and the whole masculine, fatherly world it represented" (12). Michael Grimwood, in his book, Heart in Conflict, chronicles several cases which reveal Faulkner's disrespectful attitude toward his father:

To a young dandy infatuated with Symbolist poetry, [Murry] was a "dull man," as William confided to Phil Stone (BL, 178). At least once during his adolescence, William was seen driving a golf ball directly and deliberately at his father (BL1, 51). When he joined the Canadian R. A. F., he listed his next of kin as "Mrs. Maud Faulkner," changing spelling of her name to agree with his and suggesting by the form that she was a widow (67).

Based on this biographical information, my view is that Faulkner's antagonism toward his father was profound; especially his omission of his father's name as next of kin supports my argument that the absence of the father in Faulkner's fictional world parallels his disapproval of his real-world father, absent in an emotional if not physical sense.

Interestingly, Michael Grimwood also approaches the role of Faulkner's father in terms of absence. Grimwood defines Faulkner's father as "psychologically absent," because he had "no resources with which to understand his rebellious son" (67) and therefore could not understand the sensitivity of his son, not to mention his art. Grimwood further states that the "'psychological absence' of his father constituted one of Faulkner's deepest motives and gave him one of his most powerful themes, from As I Lay Dying to Absalom, Absalom! to A Fable" (67). Though Grimwood uses "psychological" rather than "emotional," the two modes of absence are for my purposes the same.

However, Faulkner's resentment against his father for his emotional absence does not represent my view of Faulkner's relation with his father as a whole, because it does not deal with an important second side of their father-son relation. Faulkner once said that "I more or less grew up in my father's stable . . . Being the eldest of four, I escaped my mother's influence pretty easy, since my father thought it was fine for me to apprentice to the business" (Cowley, 67). Faulkner's comment on his experience in his father's livery stable seems to contradict my view of Faulkner's resentment against his father, because it seems to imply that Faulkner was happy in the stable and, more generally, in his father's world. Yet two critics, Jay Martin and Michael Grimwood, commenting on Faulkner's experience in the livery stable, agree that he did

not tell the truth. Jay Martin believes that this statement is "almost entirely an expressed wish, for the boy [Faulkner] never got close to his father" (192). Similarly, Grimwood believes that Faulkner "lied" when he stated this (67). Grimwood also perceives this as Faulkner's effort to pretend his father is a good father, and states:

Yet, contemptuous of the man who had pressured him to take a job, any job, Faulkner could nevertheless remember fondly in 1950 that he "had an extremely patient father," as if fabricating a parent who had never existed (BL, 1355n) (67).

Faulkner still wished to have his father's love and approval, while resenting his father for his absence. I think it is possible that when Faulkner felt helpless and daunted by the "indomitable" mother (Wittenberg, 18), he turned to his father for emotional assistance, as reflected in Faulkner's "wish" or "lie" that he was cared for and acknowledged by his father and thus allowed to work in the livery stable. From the Freudian perspective, it is a natural process for a boy to identify himself with the father to avoid his fear that his father will castrate him for his emotional attachment to the mother. According to this theory, Faulkner's need for the father would be an urgent and pressing demand. But Faulkner's father was not available for him. Though physically present, he was emotionally absent, lacking the father's empathic feelings toward the son and the necessary emotional support in confrontation with the mother who was, although domineering in the extreme, also emotionally absent.

Unfortunately, Murry could not provide Faulkner what he needed, because of his own emotional difficulties. Vulnerable in his relations with his wife, who scorned him as a husband because of his failures in life, Faulkner's father was quite incapable of becoming the male model his son could identify himself with; neither could he free himself of his wife's control and discipline from which his son wished to be freed. Therefore, with no alternative, Faulkner remained emotionally tied to his mother; he remained a "mother's son," paying his daily visit to her until her death, as we examined in the second chapter. This aspect of Faulkner's parental relationship has bearing on his psychological self-image as "the world's oldest sixth grader," which Murry C. Falkner, his brother, mentions:

Bill had a peculiar quirk in his character which caused him not only to belittle himself, but to raise no hand when others did it. I have in mind his repeated reference to himself as the world's oldest sixth-grader (192).

This self-belittlement indicates a psychological fixation in the pre-oedipal stage, if not literally then symbolically; Faulkner had not, psychologically, grown into manhood. His self-image as a boy rather than a man is reflected again in his relationship with Meta Carpenter, his lover during his stay in Hollywood. She reveals that Faulkner imagined her to be a little girl and gave her a present of a ribbon for her hair. She states:

Although he made love to me as a man to a woman, there were times when he saw me as being far younger

than I was. A girl-child. With one flourish of his mental blue pencil, he would edit out all the facts of my life since Memphis--my birthdays, my marriage, my work--and behave toward me as if I were just out of high school. I don't remember making an effort to play my part at these times, for, if anything, I was confounded by his need to turn me into a sweet, tremulous girl (Carpenter Wilde, 77).

We observe here Faulkner's need to regard his mistress not as an adult woman like his mother, but as a young, non-threatening girl, in the presence of whom he feels safe and secure instead of fearful. Despite his physical maturity and sexual attractiveness to women, Faulkner clearly felt much more comfortable with the idea of innocent girls than mature women.

Significantly, Faulkner's father was also denied emotional care and empathic feelings from his own father. Wittenberg offers several statements about this relationship:

Having forced Murry to go to college, for which he had neither desire nor aptitude, the Young Colonel next "allowed" him to take the railroad job which had been his life's ambition, only, in effect, to sell the railroad out from under him. Murry made one inept and futile effort to buy the railroad himself, and then retreated into the role he would play for the rest of his life--that of the ineffectual man whose every move is controlled by his father and who can express his opposition only by failing at most of the jobs his father finds for him. William's rebellion against his father took a similarly passive form for several years. . . .

Murry's early years were marked by emotional turbulence. His strong-willed and heavy-drinking father was often at odds with his equally strong-willed mother, and the resulting domestic chaos undoubtedly contributed to his volatility and withdrawal. He became taciturn, exhibited a limited capacity to form warm relationships, and tended to lose himself in hopeless romantic dreams (15-16).

Such an interpretation suggests a close parallel between father and son with regard to their passive responses. If Faulkner's father was deeply troubled by his own father, who disapproved of his capacities and denied him an opportunity to take control of the family's railroad company, Faulkner was also greatly disturbed by his father, who disapproved of him for his lack of masculine qualities and for his close attachment to his mother. Murry resented his father and rebelled against him during his life. However, his rebellion was not active but passive, because Murry had no one to support him; lacking confidence in himself, he avoided confronting people such as his father, his wife, and even his children, who regarded him as a failure and as "an ineffectual man," and instead escaped into the world of hunting and alcoholism, with his special care for dogs and horses, "aloof from the family circle" (Grimwood, 67). Likewise, Faulkner rebelled against Murry in a passive manner, regarding him "as an embarrassing failure and a dull man" (Minter, 16) and ignoring the chores in Murry's livery stable as well as his offer of the cigar which Faulkner broke into two pieces to stuff part of it into his own pipe.

This aspect of Murry and Faulkner helps me argue that both men regretted dreadfully the emotional absence of their fathers and both responded with resentment that crippled their own emotional responses as adults. These responses dominate Faulkner's fictions as well. Faulkner's relation with his

father seems to inspire the father-son relations in his fictions such as The Sound and the Fury, As I Lay Dying, Light in August, Absalom, Absalom!, Sanctuary and The Mansion. Specifically, Faulkner presents the fathers as absent, physically so in Light in August and Sanctuary, and emotionally so in the other novels. Like Faulkner's own father, the fathers in these fictions, except Light in August and Sanctuary, are physically present, but lack the emotional capacity to understand and support their children. Instead, they exercise traumatic influences on the well-being of their children, causing psychological or physical sufferings, depriving their children of what is of essential importance to them. For example, for some characters, like Charles Bon in Absalom, Absalom!, identity is a crucially important matter; Bon's father deprives him of his right to be identified as his son, thus causing furious rage in Bon. All the deprived children are deeply resentful toward their fathers.

Mr. Compson in The Sound and the Fury is, in some important ways, modeled after Faulkner's father. Just as Faulkner's father was "a weak and ineffectual father" (Brooks, 168), Mr. Compson does not provide for the emotional or psychological well-being of his children. Rather, he contributes to Quentin's formation of a pessimistic and passive attitude toward life. It is Mr. Compson who introduces the nihilistic and deterministic views of life that

time cannot be conquered and that only man's folly and despair suggest otherwise. Faulkner summarizes Mr. Compson's view of life as one of eternal hopelessness:

Father said a man is the sum of misfortunes. One day you'd think misfortune would get tired, but then time is your misfortune Father said You carry the symbol of frustration into eternity (SF, 97).

Such a pessimistic view is not at all helpful to Quentin. In the second chapter, I discussed how the emotionally absent mother causes her children to seek in their siblings the love denied by her. The lack of maternal love drives Quentin toward a very guilt-ridden relationship with his sister. Instead of helping Quentin escape this pathological obsession, Mr. Compson confuses his son, placing him in a situation in which he is torn between two disastrous ways of coping, his own way of thinking, defined by Millgate as "romantic idealism" (Millgate, 102) and Mr. Compson's, defined by Williams as "life-negating nihilism" (Williams, 83).

Furthermore, Mr. Compson deprives Quentin of confidence in himself, by challenging his romantic ideas in a philosophically pessimistic manner. Mr. Compson keeps telling Quentin that woman's virginity is not worth keeping and thus frustrates him when he tries to protect Caddy from her promiscuity. John T. Irwin points out the psychological problem caused by the father's influence:

Quentin's father, with his failure and defeatism, his blend of cynicism and nihilism, has psychologically castrated his son by telling him that his actions are meaningless, worthless, that

no masculine act is possible. Mr. Compson is Quentin's most subtle enemy in The Sound and the Fury, and there is present in Quentin's section of the book a thinly veiled hatred of his father (Irwin, 75).

Irwin believes that with his "failure and defeatism," the father psychologically castrates the son. Specifically, according to Irwin, the father does this when he tells Quentin his actions are worthless, a view that reflects more his own "failure and defeatism" than anything having to do with his son.

I would suggest instead that it is what Mr. Compson is, more than any particular action or statement, that damages his son. Mr. Compson's lack of concern for his son's emotional needs and his deep and exclusive involvement with his own nihilistic philosophy and intellectual concerns, all pertaining to the male principle, are the causes of the destructive relationship. Quentin needs the emotional warmth denied by his invalid and neurotic mother, but Mr. Compson is unable to play a role of loving father.

Irwin suggests that Mr. Compson's failure at fathering is initiated by his own father, that is, by General Compson, the failed general. Irwin writes:

Mr. Compson would, then, transfer onto Quentin the resentment that he harbored against his own father for the failure and defeatism that General Compson passed on to him. As Mr. Compson's father was a failed general, so Mr. Compson is a failed lawyer--an alcoholic nihilist who revenges himself on his father for that psychological castration that has left him with the feeling that nothing can be done, by passing on to his son that same sense of inescapable failure, defeat, and impotence. For Mr. Compson, Quentin is at once the reincorporation of

his own castrating father and the son who resents Mr. Compson's psychological castration of him in the same way that Mr. Compson resented his psychological castration by General Compson (67-68).

Just as Faulkner and Faulkner's father had fathers who failed to recognize their sons as capable or potent males; just as the sons turned to self-indulgent romantic dreams and fantasies in order to escape from a reality not favorable to their needs and wishes; and just as they share a similarity in their hard-drinking habits--so also there exist some similarities between Mr. Compson and Quentin. Millgate perceives several more such similarities:

Father and son are, in any case, too much alike in their fondness for words, for abstractions, and in choosing to evade life--the one in drink, the other in suicide--rather than actively confront it (Millgate, "The Sound . . . , 102).

The similarity between Quentin and Mr. Compson suggests that Quentin's resentment against his father hides some more complicated feelings. Though Irwin contends that Quentin hates his father as "his enemy," they are too similar to be enemies in polar opposition. Rather, I would suggest that Quentin's resentful attitude toward his father is the result of his own self-hatred; Quentin resents his father for being ineffective and helpless--just as he is--in confrontation with his mother who is totally occupied with her own narcissistic concerns. In short, Quentin hates his own weakness, mirrored in his father, just as his father dislikes Quentin as a mirror image of himself.

Faulkner's antagonistic feelings against his father may also have resulted from self-hatred; Faulkner's disappointment at himself for not being able to express directly his desire for his mother to change (that is, to become emotionally expressive and responsive to his need for her warmth) may have turned him against his father, in whom he saw reflections of the same impotent helplessness. In reaction, Faulkner completely severed his ties with his father and bound himself closer to his mother, figuratively speaking, by engaging himself in the world of art, which his father despised and his mother strongly loved.

Interestingly, Faulkner presents Quentin as having a wish to have an emotionally potent father, by showing his painstaking efforts to compensate for his father's emotional absence. Quentin's obsession with Caddy's virginity and his distress over her loss of it, his dominant concerns are in part in reaction to his father's lack of emotional care for and interest in the children, specifically, Mr. Compson's "aloofness" from Caddy's promiscuity. Eric Sundquist writes:

Mr. Compson's cynical disinterest in Caddy's promiscuity and Quentin's narcissistic obsession with it represent, not opposing views, but views that are complementary to the point of schizophrenia: the father having renounced passion and patrimony altogether, the son attempting psychically to totalize it (17).

Quentin's need for an emotional response from his father also leads him to think about confessing his incestuous feelings; he tries to get his father to play the role of a strong

superego by provoking moral outrage. Irwin supports this view:

I suggested earlier that when Quentin seeks to be punished by his father for allegedly committing incest with Candace, he is, paradoxically, seeking castration as a proof that his masculinity had never been of sufficient potency to constitute a threat to the father, . . . Yet in examining Quentin's relationship with his father, we find that his efforts to play an active, masculine role, even to the point of being castrated, are inevitably linked with his efforts to force his father to play a masculine role as well, the role of the castrator, the role which his father refused to play in relation to the seducer Dalton Ames (Irwin, 68-69).

As Irwin's last sentence indicates, Quentin's father does not care about his daughter's flirtation with Dalton Ames, possibly because of his pessimistic belief that virginity is not worth the struggle to keep it. But Mr. Compson's lack of concern for his daughter's promiscuity reflects his general lack of emotional concern for his children. Quentin, in turn, fails to protect his sister because of his own physical invalidism, which symbolically parallels his father's emotional impotence manifested in his emotional insensitivity to and "aloofness" from his children. Quentin's impotence is illustrated in his fight with Dalton, when he is rendered helpless. In this scene, Faulkner emphasizes Quentin's impotence by making him ignorant of how to use the gun, a phallic symbol, offered by Dalton; he can only shake his fists in the air long after Dalton leaves him.

When Quentin recognizes the unfruitful results of his efforts, either to play a potent male role himself or to

provoke a male spirit in his father, he chooses the only alternative left to him. For Quentin, committing suicide is the only action he is able to fulfill as he plans or imagines it. Thus he finally demonstrates a sadly ironic potency for the first and the last time in his life. If the initial decision to kill himself awakens his potency, the mode of carrying out that decision, death by water, further supports his potency, in that water, in general, is associated with life or fertility. I also regard the trout in the river which the three boys, embodiments of Quentin, try to catch, as symbolic of Quentin's missing potency. Sanford Pinsker indirectly supports this reading in his essay, "Squaring the Circle in The Sound and the Fury," which discusses the theme of the quest and connects Luster's seeking for the lost quarter in the beginning of the novel with the boys' quest for the trout. Pinsker writes:

The strangely suggestive scene in which Quentin watches three boys trying to catch a fish is even more telling. Granted, the obsessive way in which Quentin describes the water . . . foreshadows his own death by drowning, but observing their quest for the elusive fish also suggests something of the symbolic inflation which turns 25 [cents] into twenty-fives of larger dimension: "They've been trying to catch that trout for twenty-five years. There's a store in Boston offers a twenty-five dollar fishing rod to anybody that can catch him"(145) (Pinsker, 118).

Though Pinsker does not specify the final meaning of the two connected scenes, he connects the trout in the river with Quentin's death by water. I would argue as well that the

"elusive fish" symbolizes Quentin's lost potency and that he regains it by choosing death by water, the first and last act resulting from his new power. Thus Quentin's death in the river can be interpreted as his one chance to live as a potent being, like the trout in the river; ironically, however, he can do so only through death.

Quentin's suicide has other significant meanings as well. It can be regarded as his revenge against his father in two ways. First, Quentin revenges himself by refuting his father's cynicism and nihilistic philosophy, his advice to take what happens in life as meaningless; instead he chooses suicide to reflect his deep involvement in his life, in such events as Caddy's corruption, and in his own incestuous feelings toward her. Peter Swiggert points this out:

Unlike his father, Quentin makes no effort to sublimate his despair through cynicism or dissipation. Both his attempted incest and his successful suicide are efforts to preserve his despair and to render it permanently meaningful. Mr. Compson learns of his son's plan for suicide, but refuses to believe that Quentin will carry out the threat. Applying his own philosophy, he accuses the boy of ignoring "that part of general truth the sequence of natural events and their causes which shadows every mans brow even benjys" (195). . . . He [Mr. Compson] believes that a year at Harvard will cure not Quentin's despair but the moral romanticism which would focus that despair upon a single object (100).

Swiggert's statement supports the notion that Quentin's suicide is a form of revenge against his father, in that it proves the father's idea of Quentin's lack of sufficient courage or will, i.e., sufficient male principle to commit suicide to be completely wrong. Right before committing

suicide, Quentin remarks that his father's continuous drinking would lead him to death within the year (SF, 114). Quentin's suicide by his own free will triumphs over his father's disgraceful death by drinking, which, ironically, can be regarded as another means of "death by water."

Another way of interpreting Quentin's suicide as revenge against his father is to understand it as a negation of the father's hereditary role of providing a new generation to succeed his own. Sundquist makes a point similar to this:

Quentin's suicide, therefore, should not be interpreted as a reaction against his incestuous desires or their failure to be actualized: rather, his suicide, like that of Melville's hero in Pierre, virtually is incest, the only act in which generation is thoroughly internalized (and prohibited) and the "father," as a consequence, killed (Sundquist, 18).

This passage helps the reader understand the difficult argument that Quentin's suicide can be explained in terms of his resentment against his father. Though Sundquist does not specify this resentment, we may infer it in his reading of Quentin's suicide as a killing of the father. The similarity between the son and the father, their existence as alter egos, also encourages this interpretation. If, then, we interpret Quentin's suicide as a killing of his father, we can suggest that the desire to do so arises from his antagonistic feelings toward his father, a father whose emotional impotence rendered his own son impotent--except in the act of suicide/murder. At the same time, if we regard the suicide solely as self-

murder, we can interpret it as the result of Quentin's self-punishment for his own impotence. Both readings seem feasible.

These Faulknerian phenomena--the father's emotional absence; the son's "loss" of what is of great importance to him because of that absence, and his subsequent resentment against the father; and the son's self-hatred of his own impotence--are all observable in As I Lay Dying. Though Anse Bundren is physically potent, as manifested by his ability to father children, this aspect of him merely serves to emphasize his emotional absence and ineffectuality as a father. T. H. Adamowski points out this fact:

Textual hostility towards Anse is also revealed by the curious ambiguity of his role in the conception of his children. He is necessary as the transmitter of sperm, and yet somehow it is as if Cash, Dewey Dell, and Vardaman are the children of virgin birth. When once he does seem to participate in the creation of a child, Addie banishes him and the child from her spiritual life. As for Jewel, Whitfield stands as Anse's double in the role of inessential father; given the place of God in Jewel's conception one must again suspect a virgin birth . . . and everywhere there is this hostility to paternity: in one case paternity represents bumbling foolishness, insensitive and toothless; in the other, paternity is marked by cowardice and hypocrisy, for Whitfield takes Addie's opportune death as a sign that he need not confess to Anse (Adamowski, 219-20).

Here Adamowski suggests Anse's lack of participation in rearing his children except for playing the role of a "transmitter of sperm"; Adamowski's emphasis on the "toothless" aspect of Anse suggests Anse's lack of something

very important or instrumental for being a good father, namely the lack of the emotional capacity necessary to empathize with his children's suffering, as when their mother "banishes him [Anse] and the child[ren] from her spiritual life."

However, despite his perception of Anse as "insensitive" and "toothless," Adamowski does not ultimately find him a schlemiel, as does Irving Howe. Rather, Adamowski upholds an opposing view of Anse as a man with "a terrifying paternal possibility." Adamowski writes:

Jewel's horse-fetish . . . suggests that Anse's ineffectuality, his general 'impotence,' if you will, hides a terrifying paternal possibility. What the fetish reveals, we recall, is the child's fear of castration as a punishment for incestuous wishes as well as the child's knowledge that there are beings who have no penis. This knowledge makes credible that fear. Thus, if one must bestow on the mother an imaginary phallus (the memory of a 'real' one), this is owing to the filial recognition that (a) she has no phallus; (b) if she has no phallus, then one's own is in danger from (c) the beast to whom she belongs in the primal scene (224).

Adamowski's rather conventionally Freudian point of view forces the reader to acknowledge Anse's potentiality to castrate his children despite a general impression that Anse has the "impotence" of a schlemiel. Adamowski, though mentioning the "preoedipal 'mother with a penis'," eventually draws attention to the children's unconscious fear of castration from "the beast to whom [their mother] belongs in the primal scene," that is the father. Adamowski develops his argument in order to help the reader believe that Anse triumphs over his wife at the end of the novel, that his

gaining of his false teeth and a new wife is the retrieval of the male penis, specifically, of his male potency.

But close reading of Anse's false teeth and new wife makes it apparent that Anse plays the symbolic role of a castrating father not because of his teeth but because of his emotional insensitivity or absence. If we consider the heart-rending price the children pay for their father's purchase of his false teeth, we cannot but admit Anse's emotional absence, in that his own selfishness and lack of care for his children deprive them of what is essentially important to them. Anse reveals his insensitivity to his children's needs and his selfishness when he buys his teeth with the money Dewey Dell has saved for her abortion. He shows the same emotional insensitivity and selfishness when he sells Jewel's horse, "the surrogate of his [Jewel's] mother" (Vickery, 59), Jewel's most important possession. Faulkner puts much artistic energy into his description of Jewel's serious efforts to buy the horse: his hard labor, sleepless nights, and weight loss. Finally what Anse does to Cash is especially cruel, in that he not only uses Cash's money to buy a new team of mules but also causes severe injury to his leg by his careless incasing of it in cement. Cash's crippling caused by Anse's selfishness and insensitivity may also be seen as symbolic of castration.

We can find this same pattern--a father's depriving his son of what is essentially important to the son through his

emotional insensitivity--between Anse and Darl as well. Before discussing this, however, we need to remember Darl's sense of "emptiness" caused by his mother's lack of love toward him, which we discussed in the second chapter. This emptiness suggests Darl's urgent need for his father's love. And it is precisely his father's failure to support him emotionally, that is, to fill his "emptiness," that will contribute to Darl's madness at the end of the novel. Melvin Backman comments on Darl's emptiness:

Addie is Jewel's and Darl's source and maker in that the sons draw their sense of purpose or non-purpose and non-self from her loving or rejecting of them. Lacking a self and purpose of his own, Darl feeds compulsively on the others, especially on Jewel, feeding and generating resentment. These "lacks" induce a fundamental contradiction within him; he multiplies "selves" by entering into the others' secret emotional lives but cannot fill his own emptiness, cannot realize a self (Backman, "Addie . . . ," 16).

Darl is obsessed with the secrets of others, with his sister's pregnancy and with Jewel's secret desire for his mother. According to Backman, Darl's obsession with secrets is compensation for "the emptiness" which needs to be filled, compensation for the absence of self, more specifically, compensation for the absence of symbiotic unity with the mother. Darl's tragedy is that his father never senses how badly his son needs paternal emotional recognition to replace his emotionally absent mother, and never senses that because he has no one else to turn to, he will be driven to madness. Howe, too, speaks of Darl's "sense of being unwanted which

drives him to his obsessive questioning and finally his fall into madness" (132), but I do not agree with his view that Darl's mother is solely responsible for Darl's "madness." Rather, this madness is equally attributable to his father's failure; like Quentin, Darl is psychologically deprived by his emotionally impotent father.

The theme of the son's antagonistic relation with the father because of his emotional insensitivity is also maintained in this novel, but dealt with differently from its treatment in The Sound and the Fury. In that work, we clearly observe Quentin's resentment against his father for his failure to perform as an emotionally loving and active father. In As I Lay Dying, on the other hand, we do not find such an obvious resentment of the son against his father, but instead we notice Darl's strong hatred of Jewel and his obsession with Jewel's conduct and relation with his mother. Jewel, not Anse Bundren, is hated by Darl as an Oedipal rival, for Jewel is the sole possessor of the mother and thus takes the place of the father, not literally but symbolically. Throughout the novel, Darl is not specifically attentive to the father, but he pays very close attention to how Jewel behaves in relation to his mother and his horse, "the surrogate of his mother" (Vickery, 59). In this context, Darl's hatred of Jewel does not result merely from his sibling rivalry, but as well from Oedipal envy. Faulkner also presents Jewel not as a son, but as a lover, a being for whom Addie can live despite her

meaningless marriage. Howe makes this point:

He [Darl] senses that Jewel is the truly beloved son despite the fact that he, Darl, proffers and receives the gestures of love; and he knows, too, that the horse on which Jewel bestows such fierce care is a surrogate for Addie (131)

We may note here the opposite roles of Quentin's father and Jewel: while Quentin strongly resents his father for being passive and indirect, Darl resents Jewel for his active and direct role as an oedipal rival.

Interestingly, Darl attributes Addie's exclusive love of Jewel to Jewel's height:

He is a head taller than any of the rest of us, always was. I told them that's why ma always whipped him and petted him more. Because he was peakling around the house more. That's why she named him Jewel I told them (As I, 17).

Jewel's presence means Darl's loss of an opportunity to be loved by his mother, but we can hardly credit Darl's naive assumption that Jewel's height is the reason. Rather, what Darl says in the above passage has a more complicated meaning: Jewel's powerful male potency is symbolized by his being "a head taller." Moreover, his skillful mastery of his horse, considering the symbolic meaning of the horse as a surrogate for his mother, is another indication of his sexual power. It is not surprising that Faulkner's description of Jewel's dealing with the horse is associated with sexuality:

When Jewel can almost touch him, the horse stands on his hind legs and slashes down at Jewel. Then Jewel is enclosed by a glittering maze of hooves as by an illusion of wings; among them, beneath the upreared chest, he moves with the flashing limberness of a snake. For an instant before the

jerk comes onto his arms he sees his whole body earth-free, horizontal, whipping snake-limber, until he finds the horse's nostrils and touches earth again. Then they are rigid, motionless, terrific, the horse back-thrust on stiffened, quivering legs, with lowered head; Jewel with dug heels, shutting off the horse's wind with one hand, with the other patting the horse's neck in short strokes myriad and caressing, cursing the horse with obscene ferocity (As I, 12).

Here Jewel is presented as full of sexual energy, and this image of sexuality is assisted by the description of his cursing with "obscene ferocity." It sounds almost as if the two beings--the one, animal, the other, a man--are having a moment of erotic ecstasy, as in Ike's bestiality with a cow in Hamlet. But unlike Ike's experience, Jewel's affair with the horse is only symbolic. Indeed, insofar as the horse is a surrogate for his mother, he cannot consummate his love in reality for fear of castration and because of the incest taboo. Jewel's "cursing the horse" further reveals his relation with the horse as exemplifying his relation with Addie in that he not only pets but also curses (verbally "whips") the horse, just as his mother "always whipped and petted him" (As I, 17).

Thus Jewel has a chance to be unified with his mother--or, to be more specific, with the surrogate--in a symbolic manner and thus become a potent male, in that the horse also symbolizes "life" and "motion." David Williams supports this point:

Like roads, wagons, and woman, the horse is an agent of motion. Motion and life, for Faulkner, are identical energies: one is inconceivable except in

terms of the other. Then what is found in Jewel's horse is an equation of motion, life, and the transforming power of the mother archetype (126).

Darl, on the contrary, has no such opportunity to be loved and thus transformed into a potent male, that is, into a man with a sense of confidence and identity. Therefore, as we have seen in Chapter I, Darl remains in eternal pursuit of unification with the mother, waiting for her affection even at the moment of her death. In that chapter, I interpreted Darl as an embodiment of the author and of Addie, all "psychological orphans" who never had a mother. At the same time, I contend, Darl and Addie are "psychological orphans" who never had a father; and both reflect, perhaps, Faulkner's own sense of his father's absence and lack of emotional support. Faulkner presents Addie's father as very pessimistic, like Mr. Compson. He teaches her his pessimism, instead of providing such reassuring values as love and compassion, and this failure mirrors his emotional absence as a father. Faulkner shows this in Addie's reflections:

I could just remember how my father used to say that the reason for living was to get ready to stay dead a long time. And when I would have to look at them [her students] day after day, each with his and her secret and selfish thought, and blood strange to each other['s] blood and strange to mine, and think that this seemed to be the only way I could get ready to stay dead, I would hate my father for having ever planted me. I would look forward to the times when they [the students] faulted, so I could whip them (161-62).

In the passage we observe, also, the connection between her father's pessimism and Addie's hatred of her students, her

lack of empathy. This hatred of her students (and of her father) makes it urgent for her to get away; marrying Anse Bundren is her means of escape. However, her life after her marriage shows further the tragic results of her father's emotional absence, in that her own pessimism, initiated by her father's, leads her, symbolically speaking, to hate and beat her own children--just as she had hated and beaten her students before marriage.

Darl's hatred of Jewel serves as yet another example demonstrating the tragic influence of the father's emotional absence. Anse's absence reaches so great an extent that Darl ignores him and becomes obsessed with Jewel as his enemy in relation to his mother. Earlier I argued that Darl's obsession was the result of Darl's oedipal feelings rather than sibling rivalry. Darl's obsession ultimately overwhelms him and he becomes a psychotic whose sense of reality is totally distorted by his hatred. We see an obvious manifestation of this when he burns the barn where his mother's coffin is located. Behind this act, I have tried to demonstrate, is the tragic world that absent and unfeeling fathers create.

Several other fathers in Faulkner's fictions--Thomas Sutpen in Absalom, Absalom!, Joe Christmas' stepfather, Mr. McEachern, and Joe's grandfather, Old Doc Hines in Light in August--are worth examining from this same perspective. All these are emotionally insensitive to their children and

obsessed with their own selfish or biased concerns, such as racism or religious fanaticism. These fathers' lack of emotional sensibility, like that of Mr. Compson and Anse Bundren, causes their children's suffering. These fathers also end up depriving their children, in most cases psychologically, and set the sons in search of their identities, lost because of the father's emotional insensitivity and selfishness. As a result, I argue, the children cherish their resentment of their fathers or father figures and seek revenge. In some cases, they seek revenge primarily for the sake of gaining the lost or denied sense of self, like Charles Bon and Quentin; in other cases, however, the revenge is simply for the sake of releasing their pent-up rage. Mink in The Mansion and Popeye in Sanctuary are two such characters; I will discuss them at the end of this chapter.

Thomas Sutpen's obsessive or monomaniacal trait which leads him to sacrifice the well-being of his children to his own desires is triggered by an event during his childhood, another case of the father psychologically depriving his son, though this time it is through financial rather than emotional absence. Faulkner makes Quentin relate what Sutpen must have felt at the moment when he was rejected by the black servant:

He [Sutpen] was just thinking, because he knew that something would have to be done about it; he would have to do something about it in order to live with himself for the rest of his life and he could not decide what it was because of that innocence which he had just discovered he had, . . . It was not the

nigger anymore than it had been the nigger that his father had helped to whip that night. The nigger was just another balloon face slick and distended with that mellow loud and terrible laughing so that he did not dare to burst it, looking down at him from within the half-closed door during that instant . . . he himself seeing his own father and sisters and brothers . . . , the rich man must have been seeing them all the time--as cattle, creatures heavy and without grace, brutally evacuated into a world without hope or purpose for them (Ab, Ab, 234-45).

Sutpen's monomaniacal obsession with wealth and family honor, which triggers the tragic destinies of his children, is initiated by this event. However, I regard such obsessions of Sutpen as originally initiated by his own father's poverty, in that the poverty makes the event traumatic in Sutpen's mind and thus causes his obsessive ambition to establish a wealthy and noble family. When the black servant at Major de Spain's mansion refuses Sutpen's entrance into the mansion, symbolically denying Sutpen's basic identity as well as his dignity as a human, Sutpen establishes a firmly determined goal--to be rich rather than poor like his father and to become an owner of the mansion, and thus to recover his own dignity as a human being. T. H. Adamowski comments on this scene:

His [Sutpen's] identification with the aggressor occurs at the very instant of objectification: "he himself seeing his own father and sisters and brothers as the owner, the rich man (not the nigger) must have been seeing them." It is through this appropriation of the look of the other that Sutpen comes to his choice of action. That he must recover himself is clear from his feeling that when the master's eyes, in the person of the slave, had seen him "something in him had escaped and was looking out from within the balloon face [of the slave]. To regain his lost subjectivity, the feeling that he

is a point of organization in the world, requires that he becomes one of "them" (Adamowski, "Heroes. . .," 121).

From this point on, Sutpen becomes obsessed with becoming a rich man and sacrifices everything for that. He sacrifices his children's happiness for his new identity, obviously without a thought for their desires and emotional well-being. This selfish and insensitive aspect of Sutpen is well pointed out by Hyatt H. Waggoner:

Sutpen was a cold and ruthless man motivated by a driving ambition to be his own god. His intelligence and courage won him a measure of success, but his pride destroyed him. In Martin Buber's contemporary terminology, for Sutpen other people were objects to be manipulated, related to him in an "I-it" relation. He not only never achieves, he never once even approaches, an "I-Thou" relation. Sutpen was the new man, the post-Machiavellian man consciously living by power-knowledge alone, refusing to acknowledge the validity of principles that he cannot or will not live by and granting reality to nothing that cannot be known by abstract rational clarity (165-66).

As the passage suggests, Sutpen is emotionally insensitive enough to regard even his own children as objects rather than persons, further means toward the end of obsessive acquisition. Sutpen's own experience of his father's failure to provide his son with an identity because of his poverty makes it ironical that Sutpen fails in a similar way; despite material wealth, his emotional poverty severely damages his children's sense of identity. In addition, it is rather tragic that Sutpen seems to fulfill his desired identity as a rich man, while his children suffer from various emotional

or psychological conflicts, all reflecting a lack of emotional security.

Charles Bon, Sutpen's first-born, like his father becomes obsessed with a specific goal, that is, to gain recognition from his father. Like Sutpen, Bon also sacrifices others, such as Judith, his octoroon wife, and his son, Charles Etienne Bon, in order to achieve his goal. In his statement that "[e]ven Bon falls into the same error when he tries to use Judith as a lever to move Sutpen, to get recognition" (Waggoner, 167), Waggoner also perceives the similarity between the son's and the father's behavior, both directed by their need to be recognized by a father, one who had deprived them of their identity and human dignity in the past. Sutpen experienced this kind of deprivation not by his natural father but by a financially potent father figure, Major de Spain, the owner of the mansion whose servant denied him entrance. Similarly, Bon was deprived of his identity by his own father, in that Sutpen abandoned his wife and child, denying Bon as a son because of his mother's black heritage. Interestingly, Bon's revenge is apparently to disrupt his father's plan to have an aristocratic and honorable family by means of his own miscegenation with Judith; in this way Bon asserts his own identity against the father who refused to recognize him as his son. Just as his father negates Bon's status as his son, so Bon is desperate to destroy or negate what his father wants, that is, an identity as a rich and aristocratic man.

Ironically, negating Sutpen's identity is the only way for Bon to prove his existence to a father for whom he is invisible because of his black heritage. Thus, the father-son relation between Sutpen and Bon shows how the father's emotional absence creates a son obsessed with getting revenge. The tragedy Faulkner again develops in this novel is that son becomes like father: Bon inevitably becomes as emotionally absent as Sutpen; following Sutpen's track he sacrifices his relationship with his own child because of his obsession. Thus we observe a seemingly hereditary connection between the father's and son's emotional absence, and the result of the father's emotional absence on the next generation.

The tragic result of the father's emotional absence is also observable in the father-son relation between Sutpen and Henry, though in a slightly different manner. Unlike Sutpen, whose father is poor, Henry's father is rich and owns a big mansion. This may lead the reader to think that Henry does not have to struggle to find an identity as his father did. Moreover, unlike Bon, who is not recognized as his legitimate son, Henry gets full recognition from his father; indeed he is the inheritor of the big mansion which his father has built to establish his identity as a rich man. Despite these favorable conditions, Henry is doomed to self-destruction because of his father's emotional absence. For Sutpen's emotional absence can be indirectly connected to Henry's belief in white supremacy and his hatred of miscegenation,

beliefs which lead Henry to murder Bon and thus to live a fugitive life for forty years. Sutpen's own obsession with white supremacy, which makes him exclude his octoroon wife and son from his dream of establishing a noble family, is attributable to his emotional absence, that is, to what Swiggert calls a "lack of human sentiment." Swiggert connects this failure with certain "abstract substitutes," "romantic pride" in Rosa's case, or racial pride (that is, white supremacy) in Sutpen's. Rosa's romantic pride makes her sacrifice all her emotional and sexual needs and leave Sutpen "in a rage strong enough to last forty-three years" (Muhlenfeld, 295), after he proposes that she marry him for a male heir. In a similar manner, Sutpen's racial pride makes him sacrifice his octoroon wife, Bon, and Judith to prevent miscegenation in his family. When Henry murders Bon to prevent his sister's marriage to him, the cause may thus be traced back to his father's emotional lack. In this way, we may argue that the father ultimately, though indirectly, deprives his son of his opportunity to live as a dignified citizen in his community, in that Sutpen indirectly causes his son to murder Bon because of his inherited belief in white supremacy and thus to be ostracized from the community as a criminal.

Clearly, the causal relation between Sutpen's emotional absence and Henry's experience of "deprivation" (manifested in his loss of human right to live as a free man not as a

fugitive) is not as direct as that between it and Bon's, if only because Henry's belief in white supremacy is not solely determined by Sutpen. Rather, it has been handed down to him by the people of the South. In this sense, society plays the role of the father and expands the issue of race beyond a personal concern of the Sutpen family to a general and traditional concern of the region. In this context also, Henry's experience of "deprivation" or, to use the symbolic term, "castration," by the father figure, that is, the patriarchal society of the South, is less direct and personal than Bon's experience.

Interestingly, Henry's belief in white supremacy, the result of his society's emotional refusal to consider blacks as human beings equal to themselves, is also related to the issue of identity. Henry's murder of his stepbrother, I would argue, is the result of his effort to maintain the identity of the white race, but his own identity most particularly. As I mentioned earlier, unlike Bon, who has a personal and particular reason for his struggle to gain his identity, Henry does not. Indeed the only reason for his desire for a "pure" racial identity is the general belief in white supremacy, a vaguely cultural heritage that offers little if anything by way of self-identity. At the end of the novel, Faulkner indirectly makes the South responsible for the tragedies of the Sutpen family, by making Shreve from Canada embarrass Quentin with a question. Faulkner describes the moment:

"So it took Charles Bon and his mother to get rid of old Tom, and Charles Bon and the octoroon to get rid of Judith, and Charles Bon and Clytie to get rid of Henry, and Charles Bon's mother and Charles Bon's grandmother got rid of Charles Bon. So it takes two niggers to get rid of one Sutpen, dont it?" Quentin did not answer; evidently Shreve did not want an answer now; he continued almost without a pause: . . .Why do you hate the South?"

"I dont hate it," Quentin said, quickly, at once, immediately; "I dont hate it," he said. I dont hate it he thought, panting in the cold air, the iron New England dark; I dont. I dont! I dont hate it! I dont hate it! [Italics are Faulkner's] (378).

The effects of the father's emotional absence on the next generation are also dramatically presented in Light in August. In my second chapter I observed how Joe Christmas's pathological character traits--manifested by his hatred of women and of the food they offer--are caused by his innocent search for the absent mother. If this dominant theme of Joe's "dis-ease" with women can be explained in terms of the absence of the mother, the other dominant phenomenon of the novel, that is the "castrating" effects of Old Doc Hines' fanatical belief in white supremacy and Mr. McEachern's abnormally rigid sense of morality and his religious fanaticism, can be explained in terms of the absence of the father, physically as well as emotionally.

Unlike Bon, Henry, and Quentin, whose fathers are physically present, Joe Christmas's father is physically absent. Let us examine the impact of this physical absence on Joe's sense of self or identity. We found that in Faulkner's fictions, in general, the fathers' emotional

absence causes the children's loss of identity, because the fathers' failure to recognize their children deprives the children of a model to identify with. Considering this phenomenon, it is not surprising that Joe has a problem with his identity. In Light in August, Joe's father was killed by his grandfather before his birth, because he had made Joe's mother pregnant. This physical absence of Joe's father deprives him of the chance to be emotionally supported by the father, to develop confidence in himself and to develop his sense of identity. Alfred Kazin notes Joe's lack of identity:

Joe Christmas does not even have a name of his own, only a mocking label stuck on him at the orphanage where he was deposited one Christmas Eve. "Joe Christmas" is worse than any real name could be, for it indicates not only that he has no background, no roots, no name of his own, but that he is regarded as a tabula rasa, a white sheet of paper on which anyone can write out an identity for him and make him believe it (Kazin, 148).

Faulkner also points out the "rootless" or fatherless aspect of Joe when he states that "there was something definitely rootless about him, as though no town nor city was his, no street, no walls, no square of earth his home" (LA, 25). Interestingly, Faulkner gives much significance to Joe's name, when he allows Byron to ponder its significance:

And that was the first time Byron remembered that he had ever thought how a man's name, which is supposed to be just the sound for who he is, can be somehow an augur of what he will do, if other men can only read the meaning in time. It seemed to him that none of them had looked especially at the stranger until they heard his name. But as soon as they heard it, it was as though there was something in the sound of it that was trying to tell them what to expect; that he carried with him his own inescapable warning, like a flower its scent or a rattlesnake its rattle (LA, 26-27).

Here the reader who knows the ending of the novel would know what Faulkner implies in the above passage, namely that the "augur" of Joe's name here turns out to be his tragic death at the hands of Percy Grimm. In his statement that Joe carries "his own inescapable warning" in the sound of his name, Faulkner deliberately alludes to Joe's inescapable death as a result of his racially ambiguous origin in a South dominated by people like his grandfather, Old Doc Hines and Percy Grimm, with their strong beliefs in white supremacy and their consequent hatred of miscegenation. As the novel advances, we find Joe being victimized by his grandfather's racism until driven to his tragic death at the end. Thus, I contend, Faulkner connects Joe's "rootless" and ambiguous identity with his tragic destiny of being castrated and killed by Percy Grimm, a heinous racist. In this context, Joe's father's death as an unidentified man suspected of being part black and his consequent absence in Joe's life, which makes Joe vulnerable to the South's racism, are closely connected to the castration of his son by the racist.

In the other novels, the father's castration of the son because of his emotional absence is represented not literally, as in Joe's case, but symbolically, in the form of the son's loss of identity, or obsessive and pathological traits, or the loss of parts of the body, such as a leg. Along with the symbolic castration caused by the emotional absence of the

fathers, Faulkner's effort to imply a connection between Joe's literal castration and the physical absence of his father confirms the tragic impact of two kinds of absence, physical and emotional, in Faulkner's fictions. Kazin's view that "Joe Christmas is the most solitary character in American fiction, the most extreme phase conceivable of American loneliness" (152) helps us to visualize the profound impact of the physical absence of Joe's father as absolutely devastating.

However, it would be a limiting interpretation if we were to attribute Joe's tragic destiny and his utmost loneliness only to the physical absence of his father. The influence of Joe's grandfather and stepfather on his tragic destiny should not be ignored. Kazin points out their influence on Joe's life:

He [Joe] is an abstraction created by the racist mania of his grandfather, a former preacher whose tormented life is spent insisting that Negroes are guilty in the eyes of God and must serve white men. When his daughter ran away with a "Mexican" circus hand, Doc Hines not only killed the man, and after his daughter died in childbirth on Christmas Eve, left the baby on the steps of an orphanage, but later took a job as a janitor in the orphanage in order to make sure that his "nigger" grandson would never be allowed to contaminate anyone. This obsession about race goes hand in hand with a Calvinist obsession [with] the elect and [with] the hopeless sinfulness of others, an obsession which is found both in Joe Christmas's rigidly doctrinaire foster-father, Calvin McEachern, and in his future mistress, Joanna Burden, a descendant of New Hampshire Puritans who remains in the South though she is the sworn enemy of its ways (150-51).

This passage specifically shows how these patriarchs take up the role of Joe's father and determine his life during his

childhood. Old Doc Hines, Joe's grandfather, falsely plays the role of a father by determining Joe's identity to be black despite the uncertainty of Joe's origin and the possibility that Joe is a white; to speak symbolically, he falsely "fathers" Joe by giving birth to Joe's identity as a black. In the same manner, Joe's stepfather plays the role of Joe's father both literally and in his effort to "father" Joe's spirituality as a Christian. Nevertheless, Old Doc Hines and Mr. McEachern are two more Faulknerian fathers who are emotionally absent. Hines' emotional absence is reflected when he takes the infant Joe from his grandmother, who loves and cares for him after his mother's death, and sends him to an orphanage. Hines is totally lacking in the emotional capacity to love his grandson and obsessed with his own fanatical belief in white supremacy. Hines's obsession leads him to disregard the uncertainty of Joe's black heritage and confirm Joe as a black, so desperate is he to insure that black blood not be mixed into the white race.

As for Mr. McEachern, he also is emotionally absent, in that he lacks sympathy with or empathic feelings toward Joe. Mr. McEachern cares only for his fanatic religious beliefs and his rigid code of ethics. His emotional insensitivity is observable when he beats Joe for refusing to memorize the catechism during his early childhood, and for having dates with Bobbie during his adolescence. We also can see his emotional insensitivity when he forces Joe to change his last

name from Christmas to McEachern. These emotionally absent father figures contribute not only to Joe's physical castration, but to his symbolic castration as well, manifested in his loss of identity. Hines' obsession with Joe's black heritage, in Longley's terms, his "fanatic madness" (Longley, 200), causes Joe's psychological castration, in that Joe is not able to determine his own identity in the face of Hines' certainty, and oscillates between two identities, sometimes regarding himself as black, sometimes white. His "black" identity is indicated in his identification of himself as a black to Bobbie, the prostitute. On the other hand, he murders Joanna because of her insistence on his identity as a black.

Joanna epitomizes the qualities of the father figures, Old Doc Hines and Mr. McEachern. In the second chapter, we observed that her father is obsessed with absolving the sins of whites by way of helping the blacks, whom he regards as emblems of white sin. We also witnessed how he perverts his daughter's sense of reality by brainwashing her to believe in his own ideas from her early childhood. Joanna's father was as fanatically religious as McEachern and as white supremacist as Old Doc Hines. Joanna's embodiment of the two father figures is further supported by the scene where she forces Joe to kneel down so that she can pray for his becoming a lawyer--as a black. The scene reminds the reader of Mr. McEachern's enforcement of Joe's learning catechism and his praying over

Joe. It also reminds the reader of Old Doc Hines, who forces Joe to accept his identity as a black. John N. Duvall perceives this connection between Joanna and Joe's stepfather and grandfather:

We may conclude, for example, that Joanna has come to represent every tormentor in Joe's life: she is McEachern praying over him (and Joe refuses three times in this last meeting to kneel with her as he had refused three times to learn his catechism); she is Doc Hines in her religious fanaticism (108).

Duvall's insight helps the reader understand Joe's murder of Joanna as his murder of the father figures, Old Doc Hines and Mr. McEachern. Joe murders her not only because she insists on his identity as a black, but also because of his deep-rooted hatred of the father figures of whom Joanna reminds him. And, in turn, we can understand Joe's hatred of the two father figures as his hatred of their emotional "insensitivity," which deprives him of his right to be who he is and his right not to be forced to believe a certain kind of religion. In this context, I interpret Joe's murder of Joanna as the result of his hatred of the male principle, with its exclusive concern for certain forms of belief, without regard to the emotional needs of human beings. This symbolic reading encourages me to associate Joe with the female principle. Joe's search for the warmth and softness of the toothpaste, the surrogate of maternal qualities to Joe during his childhood, supports my reading of Joe in association with the female principle.

The emotional insensitivity of Faulknerian fathers is also illustrated in The Mansion. We witness this most obviously when the father beats Mink and Mink's stepmother. Faulkner's description of their life together is significant:

She [Mink's stepmother] was still in bed, it was midmorning; she should have been hours since immolated into the ceaseless drudgery which composed her days. She was never ill, so it must have been the man had beat her this time even harder than he knew, lying there in the bed talking about food--the fatback, the coarse meal, the molasses . . . ; evidently this new blow had been somewhere about her stomach. "I cant eat hit," she whimpered. "I need to relish something else." He had to steal the shotgun: his father would have beat him within an inch of his life--to lug the clumsy weapon even taller than he was, into the woods, to the tree, . . . , waiting, . . . , until the little creature appeared (Mansion, 105).

Mink uses the gun, which has only one bullet in it, to shoot a rabbit and provide some meat for his stepmother after she has been severely beaten by his father. It is a common event for the father to beat both her and the child. His dominance over them, and his brutality in dealing with them only emphasize his emotional insensitivity and lack of empathy; physical brutality is clearly just the mirror image of emotional impotence in Faulkner's world and the source of much of his sense of tragedy is the inevitable combination of the two.

Mink's father's emotional insensitivity leading into his physical brutality serves to "unman" Mink. His brutality specifically causes Mink's lack of confidence in himself as a male, a familiar mode of impotence which we have observed

in characters like Quentin and Mr. Compson. Mink's social relations with other males in his society show Mink has been "unmanned" by his father's emotional insensitivity and physical brutality. Mink is sexually defeated by his wife, who was once a prostitute and who now uses her body to have sex with a police officer in exchange for Mink's freedom from imprisonment. Mink's deep grief and anger over her doing so emphasizes his feeling of impotence in a symbolic manner, in that he is sexually less potent than she is; he has to depend on her sexuality to get him out of trouble. Faulkner presents Mink's first encounter with his wife in The Hamlet, where we see Mink working with convict laborers in his wife's father's lumber camp while she fornicates with the convict laborers and foremen in the camp. Faulkner describes Mink's wife's sexual potency, which makes a remarkable contrast to Mink's:

[Mink's wife before the marriage] was sitting [on] a big, rangy, well-kept horse behind and above him, in overalls, looking at him not brazenly and not speculatively, but intently and boldly, as a bold and successful man would. That was what he saw: the habit of success--that perfect marriage of will and ability with a single undiffused object--which set her not as a feminine garment but as one as masculine as the overalls and height and size and the short hair; he saw not a nympholept but the confident lord of a harem. . . . Yet he not only saw that he must compete for mere notice with men among whom he saw himself not only as a child but as a child of another race and species, but that . . . he would have to tear aside . . . the ghostly embraces of thirty or forty men. . . . Then his turn, his summons came at last. . . . He entered not the hot and quenchless bed of a barren and lecherous woman, but the fierce simple cave of a lioness (Hamlet, 237-38).

In addition to his wife's prostitution, Mink's daughter also becomes a prostitute; this further emphasizes his impotence, in that he cannot, because of his poverty (impotence), prevent her from doing so. It is worth noting the ironic connection between Mink's past visit to the brothel "where he had said No not just to all the hard savage years of his hard and barren life, but to Death too in the bed of a public prostitute" (Mansion, 290) and the fact that the "madam" of the brothel is now his younger daughter. Eileen Gregory observes about this situation:

This fact recalls that, despite the glory of passion, the "bed of a public prostitute" is the outcome of poverty and degradation. Mink's own daughter has followed an inevitable course to prostitution from the necessities imposed by her family's being fatherless (417).

Gregory attributes Mink's daughter's career of prostitution to her "fatherlessness," that is, his impotence in playing the role of the father.

We find Mink's impotence also in his relations with other males. Mink's symbolic castration by his father is reflected in continuing conflicts with males like Houston and Flem, who are similar to his father in terms of their emotional insensitivity and brutality. Faulkner presents Houston as "an arrogant and intolerant man" (Mansion, 7), without regard for other people's feelings and sense of dignity. Mink has a conflict with him precisely because of Houston's failure to acknowledge Mink as a human being who

has his own sense of dignity. Eileen Gregory points out this aspect of the conflict between Mink and Houston:

Within the rigid and impersonal structure controlled by Varner, Mink's greatest frustration is not the external condition of his poverty but the constant threat to his identity as a man. Jack Houston's use of his wealth and power is more violent and brutal than Varner's, but both are based on the same dehumanizing view of other men (414).

What is most significant in the above passage is Mink's sense of "the constant threat to his identity" from Houston, who has a "dehumanizing view of other men" because of his wealth and power. I regard this threat as a castration threat; Houston assumes the role of castrating father because of his economic power in relation to Mink's weakness. In this context, Houston's "dehumanization" of Mink means, symbolically, his castration of him. When Houston irrationally overcharges Mink for the cow's running over his pasture, he does so as the result of his looking down on Mink's low social status as a poor farmer. In angry response to this symbolic castration, Mink kills Houston.

This symbolic father-son relation is also observable between Flem and Mink. Like Houston, Flem also shares with Mink's father the characteristic of emotional absence. He is presented as inhuman, totally lacking in the emotional capacity to sympathize with other people. Richard Cook describes Flem's inhumanity:

There is nothing consistent, nothing substantial to Flem Snopes. He is vacuous energy limited only by physical circumstances, never, as Ratliff finds out in the goat trade, bound by loyalties to family or respect for human

decency. It is, of course, the nature of the machine that it can be steadily and efficiently adapted to the environment without paying any attention to its "inner world." In Flem's adaptability as well as in his mechanical persistence and accuracy, he is the perfect monster of technology, the most familiar grotesque of modern life (6).

Flem's emotional absence may be approached by way of Faulkner's discussion of his habit of spitting. While people generally seek the maternal touch through oral habits such as smoking, drinking and sucking, Flem symbolically denies his need of such oral gratification by spitting out. Spitting out, the opposite of sucking, symbolizes the denial of the human desire to keep in touch with the mother. This aspect of Flem justifies our regarding him as another embodiment of Mink's father. Nancy Norris makes a similar point:

Ostensibly, Mink Snopes' fatal shooting of his cousin Flem in The Mansion was aimed at the particular kinsman who, thirty-eight years before, had remained in Texas during Mink's trial for the murder of Jack Houston and then "had seen him sent to the penitentiary without raising a finger" or having "the decency and courage to say No to his bloodcry for help from kin to kin" (M, 396). If this is the only level on which the revenge is analyzed then it will indeed seem anachronistic. Thirty-eight years is a long time. But Mink's identification of Houston with Flem and of both men with his father suggests that Mink was, in fact, an Oedipus in the hamlet who journeys to the town in order to kill the father figure inhabiting the mansion (232-33).

Norris encourages the reader to regard Flem as a father figure to Mink; I would add that Flem's emotional absence "castrates" Mink (at least in the broad sense in which I use the term), that is, puts him into prison for thirty-eight years.

Faulkner gives a more superficial reason for Mink's murder of Flem (by presenting Flem as manipulating affairs so that the imprisonment is longer than he deserves) but understanding Flem as a father figure is helpful in establishing his deeper antagonisms. Mink's desire to kill Flem is undergirded, in other words, by his unconscious desire to take revenge on his father, in that both men are causes of Mink's impotence: Flem, by putting him into prison and thus depriving him of freedom, and his father, by daunting him with his physical brutality and emotional insensitivity. Thus, Mink's murder of Flem can be seen as the son's revenge on the father figure for castrating him. This meaning for the murder is apparent in Faulkner's description of the scene:

Now his cousin [Flem], his feet now flat on the floor and the chair almost swiveled to face him, appeared to sit immobile and even detached too, watching too Mink's grimed shaking child-sized hands like the hands of a pet coon as one of them lifted the hammer enough for the other to roll the cylinder back . . . ; again that faint something out of the past nudged, prodded: not a warning nor even really a repetition: just faint and familiar and unimportant still since, whatever it had been, even before it had not been strong enough to alter anything nor even remarkable enough to be remembered; in the same second he had dismissed it (Mansion, 415-16).

Faulkner tries here to turn the reader's memory back to the scene where Mink fearfully shoots at an animal with his father's gun. Although "today's" event is "not a warning nor even really a repetition" of the event of the past, it is perhaps Mink's completion of that past event, in that Mink

kills, with firm determination, the father whom he had feared in the past. It is at this moment that Mink triumphs over his father and the father figure, the emotionally insensitive patriarchs who represent the male principle.

Though Mink's murder of Houston and Flem makes him look brutal and "manly," Mink is emotionally warm and gentle like a child, attuned to the female principle. We observe this aspect of Mink when, despite possible punishment by his father, he kills the rabbit so that the stepmother can eat some meat. In doing so, Mink breaks free of the male principle manifested in his father's masculinity and emotional insensitivity, and embodies the female principle, which is reflected in his capacity to sympathize with other people's feelings and needs. Significantly, Faulkner's perception of Mink as a boy suggests a parallel to his own reference to himself as "the world's oldest sixth grader." From this, we may infer that Faulkner, in some way, identifies himself with this old man who suffers from the dual impacts of the emotional absence of his real father during his childhood, and of another father figure, Flem, during his later life as an adult. Earlier, in my discussion of characters like Quentin, Horace, and Darl, that is, "psychological loners," to borrow Backman's expression, I have portrayed them as embodying Faulkner in that they share similar experiences with regard to their mothers. In addition, I observed that they all share certain other characteristics, for example, intellectualism,

inwardness, and sensitivity, with Faulkner. Though Mink does not, obviously, share such traits with Faulkner, he may still be regarded as Faulkner's deputy, in that Mink's murder of Flem releases Faulkner's desire to take revenge on his own father.

Sanctuary makes a good contrast to The Mansion. Popeye is impotent like Flem, but they take opposite roles. While Flem becomes a target for Mink's revenge because of his emotional insensitivity and brutality to Mink, Popeye takes revenge on the father for his father's emotional absence. The emotional absence of Popeye's father is revealed in the son's relation with his mother, which Faulkner added while revising the novel. In the revised version, Faulkner presents Popeye as loyal to his mother, visiting her every summer. As my discussion advances, I will show how this warm and feminine side of Popeye--which the reader does not expect from him, considering his unethical and masculine career of moonshining and pimping--contrasts with his psychological and physical impotence caused by his father's emotional absence and his consequent neglect of his wife and son.

Popeye's mother is one of a group of Faulknerian mothers--like Hightower's mother, Joanna's mother, and Bon's mother--who are all victims of male patriarchs and the male principle. We have seen these women become physical or spiritual invalids because their husbands mistreat them under privileges assumed by males in this patriarchal society. As

for Popeye's mother, she marries a strike-breaker who walks away from her after he finds out she is pregnant with Popeye. After the delivery of her son, Popeye's mother has to work hard to support both Popeye and her own mother, who has also been victimized by males. (Her mother had become a pyromaniac after her second husband left her, taking her fourteen hundred dollar savings account with him.) If Popeye's grandmother experiences pyromania, symbolizing her psychological invalidism, his mother also undergoes a physical invalidism after her husband's desertion. Faulkner describes the sufferings of these female victims in the following manner:

The mother thought that Popeye had perished also [in the fire]. They held her [Popeye's mother], shrieking, while the shouting face of the grandmother vanished into the smoke, and the shell of the house caved in; . . . ; a young woman with a wild face, her mouth open, looking at the child with a vague air, . . . She never wholly recovered. What with the hard work and the lack of fresh air, diversion, and the disease, the legacy which her brief husband had left her, she was not in any condition to stand shock, and there were times when she still believed that the child had perished, even though she held it in her arms crooning above it.

Popeye might well have been dead. He had no hair at all until he was five years old, . . . an undersized, weak child with a stomach so delicate that the slightest deviation from a strict regimen fixed for him by the doctor would throw him into convulsions. . . . "And he will never be a man, properly speaking. With care, he will live sometime longer. But he will never be any older than he is now" (San, 246).

In this scene where Popeye's grandmother burns her house, Faulkner dramatically shows the results of male victimization of these women of two generations, or to borrow Faulkner's

expression, the "legacy" which the males left them. Popeye's grandmother's repeated sentence, "Them bastards are trying to get him [Popeye]" (San, 243), reveals that she has become paranoid in her fear that the "bastards," specifically, her own husband and the grandson's father, would come and take him, her only precious belonging. In addition, she also believes that "[T]hey set the house on fire" (San, 243), a symptom of her pyromaniacal madness. As her monologue, "'Them bastards,' . . . 'They thought they would get him. But I told them I would show them. I told them so'" (San, 245), indicates that she develops pyromania to prevent the male victimizers from fulfilling what she believes they would do, by doing it herself. In the scene, Faulkner also depicts the sufferings of her daughter, whose shock from her fear of the loss of her baby because of the fire resulted in her irrevocably poor health (San, 246). These tragic "legac[ies]" left to these female victims by the unconscionable and insensitive grandfather and father confirm the emotional absence of these male patriarchs.

Significantly, these males' emotional absence does not end with the psychic or physical ill health of the women. It ends, rather, in the son's impotence, which is manifested in his psyche as well as in his physical or sexual impotence. In the passage above, Faulkner describes how physically weak Popeye is. Elsewhere, Faulkner tries to show that Popeye is mentally and physically impotent as well. This impotence, as

in previous examples in Faulkner's novels, results from the father's emotional absence. Victor Strandberg points out Popeye's lack of a male model:

The absence of a father figure--Popeye's basic problem--calls forth as a substitute role model the 1920s image of the Italian-American gangster (Popeye's name is Vitelli), wh[om] he emulates in every particular of dress . . . , mannerism . . . , and code (the tough witticisms, the silence unto death when in the hands of law) (Strandberg, 45).

Significantly, Strandberg's view encourages the reader to connect the absence of the father figure with Popeye's disposition for violence. Strandberg again alludes to the connection between Popeye's search for a male model and his involvement with a "masculine" occupation, when he states that Popeye's mastery of the gun is a result of his effort to "compensate for his lack of male potency" (Strandberg, 46).

Despite Popeye's efforts to regain his male potency through violence, Faulkner presents Popeye as doomed to impotence due to the circumstance in which he is raised: by two women, both greatly psychologically damaged. Popeye is nurtured by the weakness and absence of his mother and by his grandmother's obsessive hatred of his father and grandfather. From this "nurturing" he develops his hatred of the father and becomes physically and psychologically impotent as a result in that Popeye's mother and grandmother reproduce their physical as well as psychological weakness in Popeye. His physical weakness is illustrated in the scene we examined earlier. Later in the novel, Faulkner illustrates Popeye's

psychological weakness as well, by showing his killing of some weak animals:

When the afternoon of the party [for his birthday] came and the guests began to arrive, Popeye could not be found. Finally a servant found a bathroom door locked. They called the child, but got no answer. They sent for a locksmith. . . . But Popeye was gone. On the floor lay a wicker cage in which two lovebirds lived; beside it lay the birds themselves, and the bloody scissors with which he had cut them up alive.

Three months later, at the instigation of a neighbor of his mother, Popeye was arrested and sent to a home for incorrigible children. He had cut up a half-grown kitten the same way (San, 246).

Though this passage encourages the reader to regard Popeye as a heinous human being deserving no sympathy, Faulkner's special effort to inform the reader of Popeye's visits to his mother encourages me to interpret his vicious behavior otherwise. Faulkner shows in several ways that though Popeye is physically frail as his mother is, he is not emotionally impotent because of her love for him. Faulkner informs the reader that Popeye writes to her two or three times a year and visits her in Pensacola every summer (San, 247). This aspect of Popeye reminds me of Faulkner's daily visit to his mother, which he kept doing until her death, and his frequent letters to his mother while he stayed in France. In another section of the novel, he again suggests Popeye is not emotionally impotent, through the voice of Miss Myrtle, of the brothel house in Memphis. Faulkner writes:

'He goes all the way to Pensacola every summer to see his mother,' Miss Myrtle said. 'A man that'll do that can't be all bad' (San, 203).

To my mind, the killing of the animals is the result of Popeye's deep hatred of his father for the victimization of his mother and himself. His unconscious need to take revenge on the father finds an outlet in his killing of animals. As an adult, Popeye releases this unconscious need by doing something illegal (and violent), such as moonshining and prostitution. His involvement in these businesses signifies his way of taking revenge on the father, in that in the Freudian perspective the father represents the superego or the laws of society. Popeye releases his hateful feelings against his father by violating the law, the superego of the patriarchal society where patriarchs abuse women like his mother and grandmother. Earlier I suggested that Popeye's involvement with violence is a result of his search for the role model of a father; both these interpretations of his violence point to the destructive impact of the emotional absence of his father on Popeye's destiny.

Interestingly, Popeye's hatred of his father and his violating the law for the sake of revenge make it easier for the reader to interpret the other major event in the novel, his rape of Temple. My association of the law with the superego and with the father figure suggests Popeye's rape of the only daughter of Judge Drake is another act of revenge against his father. Both the Judge and Popeye's father embody the male principle: the Judge with his deep involvement in the law, the logos of the society, and the father with his

disregard of the female principle such as empathy and love. Interestingly, Temple is, in some ways, an embodiment of her father and Popeye's father, in that she has an absolute belief in law and in its supremacy over all aspects of life, including the emotional side. The father's side of her is revealed in her repeated remark, "My father is a judge," when she tries to show off her superiority to the people in Popeye's cabin. And she embodies Popeye's father in that she is emotionally absent, a dramatic contrast to Popeye's mother in terms of emotional capacity. If Popeye's mother sacrifices herself for her weak, fatherless child to the degree that she becomes an invalid, Temple abandons her own children in order to fulfill her sexual desire, as illustrated in the sequel, Requiem for a Nun. In Sanctuary also, her emotional absence is illustrated in her sexual indulgence with Red, without any feeling of love for him other than sexual desire. In this context, she represents the males, her father and Popeye's father, just as Joanna embodies her own father, Old Doc Hines, and Mr. McEachern. Interestingly, these women who embody males or the male principle are doomed to be murdered by the protagonists of each novel, specifically, by victims of the male principle. Joanna is murdered by Joe, and Temple is symbolically murdered by Popeye in the form of rape in that she is deprived of her virginity as well as her human dignity by the rape. Faulkner is not tied to male representatives in his portrayal of the effects of the excessively male

principle, the failings of emotional support among human beings.

In this chapter I have tried to show that Faulkner felt resentful and hateful toward his father for what he perceived as his lack of concern for and emotional insensitivity to him, while Faulkner was in great need of such support in confronting his cold and domineering mother. As a result, I have argued that Faulkner presents a fictional world where fathers are absent, emotionally or physically, and where their sons, who suffer from "castrations" caused by this absence, take revenge on their fathers for their sufferings. I have also argued that Faulknerian fathers are deeply involved with the male principle, which leads them to "castrate" their children, literally or psychologically. Faulkner demonstrates in his narratives his love of the female principle and his condemnation of the male principle, through his portrayal of absent fathers and victimized sons.

CHAPTER III
CONCLUSION: THE MALE/FEMALE DICHOTOMY
IN FAULKNER'S FICTION

As I mentioned in the Introduction, Irving Howe argues that Faulkner had an "inclination toward misogyny" (143) and puts Faulkner's female characters into two categories, "bitch" and "Virgin Mary" (142). Like Howe, Leslie Fiedler contends that Faulkner had contempt toward his female characters and presented them as fertile but "sluggish, mindless daughters of peasants" or as "fleshless but sexually insatiable daughters of the aristocracy" (321). According to Fiedler, only the women who are beyond menopause are "exempt from [Faulkner's] travesty and contempt" (321) in his fictions. The two critics' views of Faulkner's misogyny and his "dis-ease with [female] sexuality" (Fiedler, 321) and Naomi Jackson's view of Faulkner's association of woman with "the White Goddess, as life-giver and destroyer," (19) helped me confirm Faulkner's tendencies to differentiate woman from man and to define her exclusively in terms of the stereotyped and traditional notion of the female principle associated with reproduction, sexuality, instinct, nature, pathos (emotions or feelings), and submission as opposed to the male principle

associated with intellect, ethics, honor, culture, logos (reason) and domination.

I set out the present study to examine how these tendencies of Faulkner are reflected in his fictions. In the first chapter, entitled "The Absence of Mothers in Faulkner's Fictions," I suggested that these tendencies caused Faulkner to resent his mother, who failed to provide him with empathic love in a soft and warm manner, and who further violated the patriarchal code of a woman's obedience to a man by dominating the men in her life, including himself and his father. As a result of his unhappy relation with his mother, I argued, Faulkner presents mothers in his fictions in terms of absence, emotional as well as physical. I examined how this relation affected his conception of characters like Quentin Compson, Horace Benbow, Charles Bon, Joe Christmas, and Darl Bundren. All suffer from the lack of empathic love from their mothers or their surrogate mothers, and all develop pathological problems such as various forms of obsessions which are signs of defects in their formation of self. In discussing these issues, I applied Margaret Mahler's and Heinz Kohut's psychoanalytic theories of a child's need of his or her mother's empathic responses to him or her for the healthy growth of the self.

Specifically, I pointed out that Quentin and Horace are obsessed with their sisters and that their obsessional feelings derive from the absence of mothering. Similarly,

Darl is obsessed with other people's lives, such as Jewel's and his sister's, in compensation for the sense of emptiness caused by his love-denying mother. Joe Christmas shows not an obsession but a fear or "distrust of women" (Howe, 97), which is shared by other characters to some extent: Horace fears his wife, Belle, and is impotent in her presence.

In Chapter II, "The Absence of Fathers in Faulkner's Fictions," I suggested that Faulkner's "impaired" or "threatened" male ego turned to his father for support in confrontations with his mother. I argued that Faulkner wished his father to acknowledge him as a male so that he could identify himself with his father and thus confirm his sense of self as a male, a sense which had been threatened by his strong-willed and controlling mother. I showed that Faulkner's wish for his father's support was doomed to failure because of Faulkner's father's social as well as emotional inadequacies as a male and as a father. Ironically, Faulkner's father, Murry Falkner, had himself been metaphorically castrated by his potent father, the banker and lawyer, who distrusted Murry's effectiveness and intelligence as a business man and did not allow him to inherit the family's railroad company. Murry in turn denied what his son, William Faulkner, wanted from him, warm recognition as a son and a male. Therefore, I suggested, Faulkner resented his father, and this resentment caused him to present his fictional fathers as those who, to speak metaphorically,

castrate their sons voluntarily or involuntarily because of their physical or emotional absence.

Specifically, I examined how Faulknerian fathers or father figures, such as Thomas Sutpen, Mr. Compson, Anse Bundren, Mr. McEachern, and Old Doc Hines, embody the male principle with their racial prejudice and their philosophical nihilism. These characteristics contribute to the fathers' castrating their sons physically or psychologically; the sons, in return, make efforts to take revenge on their fathers. Though Faulkner makes his male characters resent their fathers for their lack of love and emotional insensitivity (for which they also resent their mothers), he makes it clear that they resent their fathers primarily because of their fathers' failure to become male models as fathers or because of the fathers' denial of the paternal recognition of their identities, their sexual potency or masculinity. Faulkner's gender dichotomies require this emphasis; because of them, he expects warm, nurturing parental love mostly from women.

Whereas in these two chapters I examined how Faulkner's dichotomous perspectives on men and women affected parent-child relationships, in this concluding chapter I intend to discuss how they influence his portrayal of adult relationships among men and women. I will argue that Faulkner's male characters treat women misogynistically and degrade women and the female principle in order to support their male egos and confirm their male identities (which, as

we have seen, their mothers threaten by failing to play their expected roles as embodiments of the female principle, and which their fathers do not help them to consolidate by failing to recognize the sons' needs for male models). I will conclude my study by discussing how such misogynistic treatment of women on the characters' part is undermined by their opposite desire to merge with women without any boundary between them. In the end, I will analyze Faulkner's and his male characters' dichotomous perspectives and consequent debasement of women as psychic defenses which the males adopt to maintain their illusion of superiority over women.

In my discussions, I will continue to rely on Mahler et al.'s individuation theory and the feminist notion of the self and the other. These theories help me explain how Faulkner's opposing desires to differentiate himself from women and to merge with them can coexist in his psyche.

Mahler et al.'s object-relations theory that a child oscillates between two desires--desires for differentiation from and symbiosis with the mother--is particularly useful here. Mahler et al. maintain that a child gradually learns that he is a separate being from his mother and breaks the illusion of symbiosis with her which he experiences during infancy. According to Mahler et al., as the child grows older, he oscillates between his desire to continue the infantile symbiotic relation with the mother and his desire to break away from her and to consolidate his sense of self.

Mahler et al. also state that the child's desire to individuate himself or herself from the mother makes him fear the "omnipotent" mother for the sake of his self yet to be formed. It is very difficult for the child to go through "smooth and consistently progressive personality development" because separation and individuation derive from and are dependent upon "the symbiotic origin of the human condition," that is, due to the "very symbiosis with another human being, the mother" (227). Mahler et al. add that every human being has "an everlasting longing" for this symbiotic state with the mother for which he unconsciously strives. Thus, a child is doomed to conflicts between his longing for the symbiotic relation with the mother and his desire to be differentiated or individuated from her for his own sense of self. Mahler et al.'s child who is torn between the two is not much different from Faulkner, who was also torn between his desires for differentiation from and merging with women. But while the child has to separate himself from his mother for his sense of self, Faulkner, as a male adult who has never accomplished that separation, has to continually differentiate himself not only from his mother but from women, the other, to maintain his sense of male identity.

The concept of woman as the other is explained by Simone de Beauvoir. Beauvoir points out that men tend to distinguish themselves from women for their male identities through the concept of the "other." She argues that the duality of the

self and the other is a "fundamental category of human thought" and that in our consciousness, each of us sees ourself as opposed to every other consciousness, regarding each of them as the other (Beauvoir, xx). In male-oriented society, Beauvoir goes on to say, each male regards himself as the self, the subject, the "center," or the "essential," as opposed to woman who is the other, the object, the "inessential" and "incidental."

To combine the Mahlerian and feminist perspectives of a child's and man's need of separation from the mother and woman, the other, for their sense of self, I define Faulkner's desire for differentiation from women as his desire for differentiation from the (m)other. This desire results in his misogynistic treatment of women in his fictions. Nancy Chodorow further argues that a boy's process of individuation from his mother for his male identity is more impersonal and artificial a process than is a girl's. According to Chodorow, a boy's individuation process, which she calls "a positional identification," is different from a girl's, "a personal identification" (175) because a boy has to sever his "early primary tie" (175) to his mother, the object of his primary identification, and force himself to learn the male role from his father who is not available most of the time. On the other hand, Chodorow maintains, a girl's individuation process "grows out of her early primary tie" (175) to her mother and

her role learning takes place in ongoing relation with her mother.

A boy's complicated individuation process became further complicated in Faulkner's case, in that Faulkner had much difficulty in adjusting himself to his strong mother during his childhood. As I contended in Chapter I, Faulkner's struggle for separateness was hampered and baffled by his mother who was ambitious and eager to control his life so that her son could fulfill her interests in literature and follow her ways of life, which her husband failed to do. To make the matter worse, as I pointed out in the second chapter, Faulkner had no father who would extricate him from this strong mother, by becoming a male model for Faulkner to identify himself with and thus helping Faulkner defy his mother with a confirmed sense of identity as a male. Significantly, Faulkner's attachment to his mother, which he did not dare to sever in the absence of his father's support and which thus lasted until her death, led him to have a childlike self-image and inhibited his individuation process. As a result, I argue, there arose in Faulkner a desire or a "need to prove himself" (Schneiderman, 24), specifically a need to prove or assure himself of his male identity. This need to prove himself as a male caused Faulkner's patriarchally dogmatic or tyrannical efforts to differentiate himself from the (m)other and to strengthen his threatened male ego at the price of women's dignity and right to be a human being equal to man.

This need is evident in his search for a strong father figure (whom he found in his great-grandfather), in his thematic concern with castration, that is, his fear of sexual impotence or damaged sense of self as a male, and in his tendency to degrade women in his fictions. Faulkner felt great pride in his great-grandfather, the daring and to him masculine founder of the Ripley railroad company, "[p]lanter, lawyer, soldier, writer, [and] politician" (Minter, 4); he was a male model for Faulkner as a boy, as indicated in his famous phrase, "I want to be a writer like my great-granddaddy" (Blotner, 105). In the absence of a father to serve as a male model for him, Faulkner was almost obsessed with this great-grandfather figure.

Secondly, Faulkner's obsession with male identity is related to his fear of castration. In Chapter II, I showed that a conspicuous Faulknerian phenomenon is the male characters' impotence, physical or psychological. I pursued this theme of impotence in terms of symbolic castration which, I argued, is initiated by the characters' fathers' intentional or unintentional refusal to recognize their sons' needs of them as male models. Faulkner's great concern with castration is well explained psychologically by Lawrence S. Kubie, a psychiatrist, who interprets Sanctuary by applying psychoanalytical concepts to the novel. He argues that every man has a fear of castration and that "sophisticated and civilized man is conducting a constant struggle against a

sense of impending impotence, a struggle which seems to have in it three direct objects of fear--a fear of women, a fear of other men, and a fear of the community and of society in general" (144). Dr. Kubie maintains that men, including Faulkner, ward off this fear by having phantasies:

In the first place, he can people the whole world with other impotent figures, spreading his own sense of infirmity to include everyone, and thus reducing his feeling of painful humiliation. . . .

Or, secondly, he may comfort himself in dreams of the ultimate triumph of the weak over the strong, of the impotent over the potent. . . .

Or he can turn with his rage against the sources of his humiliation and imagine them overwhelmed with disaster. Consequently, all women are made to grovel before men,

Or again the sufferer from a sense of impotence can turn with sour scorn against the whole structure of society, seeing in it nothing but its pettiest aspects, corroding it with irony, taunting it with the failure of every decent effort at restitution or punishment, mockingly embodying all aspirations in the spirit of hypocritical and waspish women like Narcissa (144-45).

In his essay Dr. Kubie argues that Faulkner adopts these kinds of phantasies to overcome his "sense of powerlessness" in Sanctuary. I think that Faulkner employs these phantasies in his fictions in general.

Thirdly, Faulkner tries to "prove" himself as a male or to assure himself of his male identity by degrading woman's femininity, such as her female sexuality and her fertility, and thus by drawing a clear line between woman and man.

Ironically, while Faulknerian male characters are doomed to fail in assuring themselves of their male identities, Faulkner seemingly succeeded in assuring himself of his male

identity through the power of his writing, or his pen, a symbol of the phallus. Leo Schneiderman perceives the compensatory relation between Faulkner's low self-esteem as a male and his act of writing:

[Faulkner's ego defects] included impaired self-esteem due to paternal rejection and small stature, a serious disadvantage in a subculture that attached much importance to physical size and strength. Faulkner tried to overcome his negative self-image by constructing an idealized self that would someday produce works of literary genius. Even as a teenager Faulkner confided to a few intimates that he believed himself to be a genius. Supported emotionally and financially by his mother until his marriage in 1929 at the age of 32, Faulkner nurtured compensatory feelings of superiority fueled by alcoholism, which began when he was still in his teens.

To overcome his low self-esteem, Faulkner tried to fulfill his grandiose needs through compulsive writing (25-26).

This passage indicates that Faulkner's writing was a means for him to make up for his ego defects resulting from his loss of confidence in himself as a male. To speak metaphorically, I argue that Faulkner "proves himself" as a male or assures himself of his potency as a male or his male identity by wielding the sword of the pen (penis) and hurting his innocent female characters' dignity and individuality as human beings equal to him.

While in the rest of this chapter I discuss how in each novel Faulkner debases women in an effort to assert his sense of self as a male, I will try to show how his desire and effort to prove himself as a male are contradicted and undermined by his opposing desire and effort to be

undifferentiated from the other, woman. In Faulkner, I argue, the desire for differentiation from the (m)other for his male self coexists with an equally strong desire for be undifferentiated from the (m)other or to have symbiosis with the (m)other, that is, to lose the boundary between the self and the other--the mother--and thus to become unified with the (m)other as a whole.

"The desire to become unified with the other as a whole" is explainable in Dinnerstein's notion of the other. For Dinnerstein a male's notion of woman as the other indicates his need of the hidden or unconscious side of himself. Because he cannot "grasp inside himself," he assigns his unconscious to her in the hope that she can mirror it to him. This concept of the other helps us see Faulkner's desire to have symbiosis or merge with the other as his wish to be in touch with what his illusion of himself as the "center" caused him to repress or deny by assigning it to the "other," woman. Faulkner, I argue, is deeply controlled by the unconscious, "hidden," side of himself and much attuned with the female principle which he repressed. His efforts to deal with his unresolved conflicts and wishes take place through his art. Specifically, his desire not to lose his touch or contact with the feminine and unconscious aspects of himself makes him seek, endlessly, to be in touch with it by talking about it in his art. I believe that Faulkner's pursuit of wholeness through his art is a sublimated form of a child's nostalgic

desire for symbiosis with the mother which enabled the child to feel the illusion of wholeness during his infancy.

Faulkner's opposing desires--his desire to differentiate himself from the other for his male identity and his opposite desire to do away with the boundary between the self and the other for the sense of wholeness--manifest themselves, contradicting each other in his portrayal of the adult relationships among men and women in each novel. In The Sound and the Fury, Faulkner's desire to differentiate himself from woman is apparent in his presentation of Quentin's relations with women such as his sister and his adolescent lover, Natalie. In earlier chapters, we have seen how much Quentin loves his sister Caddy whom, for that matter, Faulkner himself "loves" and adores as "his heart's darling" (FU, 6). But Quentin's "love" of Caddy arises from his differentiation of himself from her and thus masks his degradation of her. Quentin's and Faulkner's "love" of Caddy might be a form of degradation in that they "love" her only as the other, a woman not equal to them as males, an "other" whom they associate with the female principle: nature, fertility, and sexuality or the sexual instinct. Faulkner assigns to Quentin the qualities associated with the male principle: intellect, logos, ethics, culture and art. Thus, Caddy remains distanced from Quentin. Unlike Quentin, an intellectual student at Harvard University, Caddy embodies nature and sexuality or the

sexual instinct. Benjy associates her with "trees," or "leaves":

'Hello, Benjy.' Caddy said. She opened the gate and came in and stooped down, Caddy smelled like leaves. 'Did you come to meet me.' she said. 'Did you come to meet Caddy. What did you let him get his hands so cold for, Versh.' . . .

'Did you come to meet Caddy.' she said, rubbing my hands. 'What is it. What are you trying to tell Caddy.' Caddy smelled like trees . . . (SF, 13-14).

Another such scene occurs on the day when the Compson children's grandmother, Damuddy, dies. While the other children stay on the ground, Faulkner presents Caddy wishing to climb the tree to see what is going on inside the house. It is Caddy who asks the boys to push her up the tree, allowing them to "watch the muddy bottom of her drawers," while the boys "hear the tree thrashing" (SF, 41). The image of the mud as well as the thrashing strongly suggests sexuality. As mentioned above, Faulkner later associates mud even more strongly with sexuality, in the scene where Quentin fights with Caddy over Natalie in mud and where Faulkner suggests Quentin's sexual desire for Caddy. I regard that scene as a variation of the scene just quoted. The scene begins with Quentin who sexually teases Natalie; Caddy happens to observe it. Faulkner describes the scene as Natalie speaks to Quentin:

stop that stop that

I was just brushing the trash off the back of your dress

You keep your nasty old hands off of me it was your fault you pushed me down I'm mad at you . . .

I could see Natalie going through the garden among the rain. Get wet I hope you [Natalie] catch

pneumonia go on home Cowface. I jumped hard as I could into the hog-wallow the mud yellowed up to my waist stinking I kept on plunging until I fell down and rolled over in it 'Hear them in swimming, sister? . . . mud was warmer than the rain it smelled awful. She [Caddy] had her back turned I went around in front of her the rain creeping into the mud flattening her bodice through her dress it smelled horrible (SF, 124-25).

Here woman's sexuality is associated again with the imagery of mud but this time it "smelled awful." Woman is associated with "cow" as indirectly indicated in Quentin's calling Natalie "Cowface." Here then it is clear that Faulkner's dichotomy produces the degradation of women. In fact, the association of woman with cow frequently occurs in Faulkner's fictions, revealing Faulkner's tendency to characterize woman in accordance with the traditionally stereotyped notion of fertility, ostracizing her from the world of intellect and culture. The distance between Faulkner and his female characters is reflected in the distance between Quentin and Caddy in this novel. Consider another scene involving water and sexuality:

We were playing in the branch . . . Versh said,
'Your mommer going to whip you for getting your dress wet.'

'She's not going to do any such thing.' Caddy said. . . .

'She said she was.' Quentin said. 'Besides, I'm older than you.' . . . 'I'm older than that.' Quentin said. 'I go to school. . . .

'It's not wet.' Caddy said. She stood up in the water and looked at her dress. 'I'll take it off,' she said. 'Then it'll dry.'

'I bet you won't.' Quentin said.

'I bet I will.' Caddy said. . . . '

You just take your dress off.' Quentin said. Caddy took her dress off. . . . Quentin slapped her and she slipped and fell down in the water. When

she got up she began to splash water on Quentin, and Quentin splashed water on Caddy (SF, 23-24).

In the scene, which takes place when Quentin and Caddy are quite young, we observe Quentin caring for the authority of his parent over both Caddy and himself and claiming his own authority over Caddy because of age. On the other hand, we observe Caddy caring for her own feelings and desires, without consideration of outside factors such as authority. Thus Faulkner presents Quentin in opposition to Caddy, by showing Quentin attuned with the male principle of superego or law (logos), and Caddy with the female principle of feelings (pathos). This point can be clearly understood if we consider Eileen Gregory's comment on Quentin as a child:

From our first glimpse of him as a child it is evident that Quentin is abnormally sensitive to the prohibitions which are given to the children and guilt which results from disobedience. He has inherited his parents' Calvinism which frustrates his desire to partake of the "forbidden" knowledge of sex and death (98).

The "forbidden" knowledge of sex and death is represented respectively by Caddy's "muddy drawers" and by her curiosity about death, which makes her climb the tree in the earlier scene. Gregory's statement on Quentin illuminates the dichotomy between him and Caddy--his Calvinistic way of thinking, her instinct for sex and death, the inescapable phenomena of nature.

What is most significant in the above scene, however, is Quentin's slapping Caddy for her taking off her clothes as

she wants. I argue that Quentin's slapping Caddy results from his self-centered consciousness which makes him regard his own values as standards by which he can judge the other's behavior. Specifically, Quentin demands Caddy's obedience to his instructions or his moral values without regard to what she likes to feel or what situation she is in. Quentin's self-centeredness allows him to determine how the other, that is, Caddy, should behave, and contributes, in part, to Caddy's tragic destiny as a prostitute. For Quentin judges her loss of virginity by his moralistic or idealistic concern of honor and instills his condemnation of her as corrupt in her mind. I will discuss this matter in further detail.

Like most of Quentin's childhood scenes, the above mentioned scene anticipates Quentin's future actions and attitudes toward Caddy. Quentin's slapping Caddy foreshadows Quentin's later judgment and condemnation of Caddy's loss of virginity. Ironically, the childhood scene indicates that Quentin cannot be exempted from responsibility for Caddy's own act of taking off her clothes: his authority-oriented or moralistic instructions arouse a spirit of revolt in Caddy and stimulate her to take off her clothes. As Melvin Backman has pointed out, Quentin's moralism is an interpretative problem for readers:

Quentin should not be taken at face value. . . . What may annoy or disturb some readers is the unrelieved morbidity of Quentin's outlook. Some critics, who have judged the Quentin section as the least successful, regard Quentin as a clinical case; others tend to take his moral and philosophical

abstractions at face value. Quentin's abstractions seem to me to be chiefly rationalizations of inadequacy, as well as a means of putting distance between himself and deeply troubling experiences (Backman, The Major, 28).

But Backman sees Quentin as avoiding vague or various unpleasantness. I suggest that Quentin is avoiding the specific unpleasantness of the attraction of the other, the female. He uses deceptive thinking to distance himself methodologically from all women and to overpower his attraction to Caddy, the forbidden embodiment of the female principle. In Caddy, the embodiment of the female principle, the other, the world outside him (and within--but repressed), he confronts an everlasting flow of "troubling" experiences of changing life such as Caddy's growth into womanhood, her loss of virginity, and her promiscuous relations with other men. He cannot cope with the growth of Caddy's sexuality because of his dichotomized way of thinking, that is, his obsession with and giving priority to the male principle (here honor and pride) in opposition to the female principle of sexuality and sexual instinct, which belongs to the domain of nature. Backman adds:

His obsession with her chastity, as well as his own deficiency of sexual desire seems for the most part the consequence of his regressive love for her. The regressiveness and the psychic impotence induced certain rationalizations: honor and morality. Desperately Quentin needed to believe in the sinfulness of Caddy's acts and the moral rectitude of his judgement in order to establish the truth of his kind of love (28).

Here we observe Quentin's self-centeredness which makes him twist reality according to his own psychic needs. I argue that Quentin's obsession with honor and morality which he applies to Caddy is to protect himself by protecting Caddy from the world of nature, specifically, the world of sexuality, and thus prohibits the possibility of her sexual involvement with other men. Quentin's obsession with her virginity as representing the honor and pride of his family is a kind of defense mechanism which enables him to confine her, the woman of the female principle with great sexual interest and capacity to empathize with others, within morality and honor, the male principle, so that she, the other, can be controlled by him and never go away from him. Andre Bleikasten takes a similar view:

Caddy's virginity is not simply an abstract concept, a symbol of Quentin's idealistic concern for the Compson honor. So far from being a mere emblem, it is of vital interest to him in that it guarantees both Caddy's inaccessibility to another's desire and the innocence of his own. As long as this double insurance works, Quentin feels safe and pure, and can love his sister as his undisputed property. Conversely, once Caddy's virginity is lost, everything is lost: the closure of Quentin's private world forever fractured, the trustful mutuality of the dual relationship irremediably destroyed (107-08).

Here we can clearly observe Quentin's self-centered way of thinking and his regard of his sister Caddy as his "property," which belongs to him, not equal to him. Bleikasten's view that "the closure of Quentin's private world is forever fractured" inspires me to argue that the loss of the closure of the male principle results from the "enclosure" of the

female principle within Quentin. I argue that the female principle enclosed within Quentin undermines and "fracture[s] the closure of Quentin's private world" of the male principle.

As I argued earlier, Quentin's self-love, love of the self-sameness with contempt toward the other, which is one of the characteristics of the male principle, causes Caddy's tragic destiny. Quentin's self-interested obsession with her virginity, his consequent condemnation of her as corrupt, and his insinuation of the idea into her mind, deprives her of the daring spirit that had been manifested in her defiance against Quentin during her childhood and causes her to fall into a life of prostitution and to be unable to live with her own daughter. Lawrance Thompson also ascribes Caddy's fall to Quentin:

Faulkner at least suggests that Caddy's love for her younger brother Ben and her older brother Quentin was soiled, stained, and perverted by Quentin's self-love until Caddy, trying to keep up with her brother, got into trouble. To a large degree, Quentin is represented as having been personally responsible for the change which occurred in the character of Caddy (118).

John T. Irwin also indirectly points out the connection between Quentin's incestual love for Caddy and his self-love, when he states that "[for] Faulkner, doubling and incest are both images of the self-enclosed--the inability of the ego to break out of the ring of the family" (59).

Irwin's interpretation of the scene in which Caddy tells Quentin that she "died for [Dalton]" and "would die for him

over and over again" (SF, 137) reveals Quentin's fear of fusion with the other. Irwin comments on it:

Candace says that she has died for her lover many times, but for the narcissistic Quentin the mention of sexual death evokes the threat of real death, the feared dissolution of the ego through sexual union with another, the swallowing up of the ego in the instinctual ocean of the unconscious (41).

The passage presents another aspect of the dichotomy Faulkner creates between Caddy and Quentin--the dichotomy between Caddy's ability to fuse with the other and Quentin's fear of "dissolution of the ego through sexual union with (an)other." Quentin's incestuous feeling for Caddy, unlike a sexual relation with other women such as Natalie, is a psychic defence against fusion with the other. The consummation of love with other women would mean the loss of the boundary between his own self and the other in an "oceanic" mood, to use Freudian terms. But the act of incestuous love with Caddy is unattainable and cannot be consummated. Thus, Quentin chooses Caddy as his love-object and develops an unachievable incestual relation with her in order to save him from the possibility of actual dissolution of his ego.

Paradoxically, however, Quentin's conscious fear of fusion with the other is contradicted by his unconscious desire to fuse with the other. All through the Quentin section in the novel, Faulkner describes Quentin's obsession with shadow and the water or the river. The shadow of Quentin he is in love with in the novel symbolizes the "other" side

of Quentin, that is the dark, feminine and unconscious side of himself. I regard Quentin's obsession with his shadow as resulting from his desire to merge with the other. The motif of the water or the river further supports Quentin's desire to merge with the other. Irwin writes on this point:

Quentin's drowning of himself in the river is an attempt to merge the shadow and the mirror image. Quentin's narcissism is, in Freudian terms, a fixation in secondary narcissism. . . . The fixation in secondary narcissism in which the ego at a later period is recathected as the sole object of love condemns the individual to an endless repetition of an infantile state. This attempt to make the subject the sole object of its own love, to merge the subject and the object in an internal love union, reveals the ultimate goal of all infantile, regressive tendencies, narcissism included: it is the attempt to return to a state in which subject and object did not yet exist, to a time before that division occurred out of which the ego sprang--in short, to return to the womb, to reenter the waters of birth. But the desire to return to the womb is the desire for incest (42-43).

Irwin's analysis clearly shows Quentin's desire for the infantile symbiotic state with the mother, in this case, the surrogate mother, Caddy. As the last sentence of the above paragraph indicates, Quentin's desire for incest has two meanings: the desire resulting from his self-love, or from his desire to keep his own self, if necessary at the price of the other, and the desire to return to the womb, where the differentiation between the subject and the object (the self and the other) does not exist.

These two meanings derive from Quentin's own psychic ambivalence. He is torn between the desire to return to the

womb, or to the mother, and the opposite desire to be differentiated from her for his own sense of self. Quentin, we have seen, is so desperate to keep his sense of self that he deceives himself into having an illusion of himself as a man of "masculinity." We have seen Quentin as in fact an impotent man who refuses to accept his impotence and disguises himself as an embodiment of the male principle, as manifested in his care for honor and his association of Caddy's virginity with honor.

However, Quentin fails to keep this defense mechanism working continuously. When Caddy loses her virginity before marriage, he finally awakens to the truth of his impotence as a male and to his failure to indoctrinate his sister Caddy into the male principle of coded ethics or unrealistic idealism and thus to "protect" his sister from the world of "change" and "growth." Therefore Quentin gives in to his other desire to return to the undifferentiated state inside the womb, symbolically speaking, by drowning himself in the river.

Just as Quentin is much distanced from Caddy and never perceives his sister as somebody who has her own free will and sense of self, Faulkner keeps his distance from Caddy, regarding her as the other. Faulkner rhetorically rationalized his distance from Caddy in a reply to a student's question about how he created the novel:

It began with the picture of the little girl's muddy drawers, climbing that tree to look in the parlor

window with her brothers that didn't have the courage to climb the tree waiting to see what she saw. And I tried first to tell it with one brother, and that wasn't enough. That was Section One. I tried with another brother, and that wasn't enough. That was Section Two. I tried the third brother, because Caddy was still to me too beautiful and too moving to reduce her to telling what was going on, that it would be more passionate to see her through somebody else's eyes, I thought. And that failed and I tried myself--the forth section--to tell what happened, and I still failed. . . .

Q. Speaking of Caddy, is there any way of getting her back from the clutches of the Nazis, where she ends up in the Appendix?

A. I think that would be a betrayal of Caddy, that it is best to leave her where she is. If she were resurrected there'd be something a little shabby, a little anti-climactic about it, about this. Her tragedy to me is the best I could do with it (FU, 1).

Though Faulkner expresses his admiration of Caddy, his admiration is under the condition that he is the self and Caddy is the other. His association of Caddy merely with the female principle of love and sexuality is reflected not only in his praise of the "moving" and "beautiful" quality of her capacity for love but also in his belief that it is best to let her stay as a prostitute with a tainted sexual image for the sake of art. Caddy's fate as a prostitute for the Nazi soldier (who symbolizes, in my view, the male principle with the images of dictatorship and power) further exemplifies Faulkner's female characters' social or ethical status in his fictional world as morally degraded women inferior to men in terms of power. Specifically, Caddy's immoral relation with the Nazi soldier illustrates how Faulkner presents the

relations among men and women in his fictions--women of immorality and sexuality, and men of power and authority.

Faulkner's various attempts to show Caddy through the brothers may be seen, I contend, as symbolic of his own inability to understand her because of his repression of her and her feminine sexuality. In the novel, we come across passages in which Faulkner may reveal through Quentin's intellectual father his own uncomfortable and disgusted feelings toward feminine fluidity and menstruation. Mr. Compson teaches Quentin about feminine fluidity:

Because women so delicate so mysterious Father said. Delicate equilibrium of periodical filth between two moons balanced. Moons he said full and yellow as harvest moons her hips thighs. Outside outside of them always but. Yellow. Feet soles walking like. Then know that some man that all those mysterious and imperious concealed. With all that inside of them shapes an outward suavity waiting for a touch to. Liquid putrefaction like drowned things floating like pale rubber flabbily filled getting the odour of honeysuckle all mixed up (118).

Mr. Compson associates feminine fluidity with "liquid putrefaction," "periodical filth," and "pale [flabby] rubber," revealing his effort to distance himself from women as far as possible. He has reasons for distancing himself from women. We know how he is intimidated by his nagging wife, the symbol of engulfing woman, who, figuratively speaking, devours her husband through her neurotic naggings and complaints. Mr. Compson's defense against her, discussed in Chapter II, is to keep his distance from reality itself, by developing his

pessimistic views of life and indulging himself in alcoholism. As we have just seen, another way of defending himself is to keep his distance from women, by degrading them. Though I do not argue for complete identification of Mr. Compson with Faulkner, I view Mr. Compson's views on women as representing Faulkner's own views, considering the similarity between them: their aristocratic background, their alcoholism, their intellectual power and, above all, their suffering from "fierce" women. Mr. Compson's wife is pathologically fierce; Faulkner's mother was "fierce" in making sure her children follow her ways and views of life. Considering this, it is not surprising that Mr. Compson describes women in terms of evil and men as helpless in their presence (98). Mr. Compson sides with men in general and has sympathy for their helplessness in confrontation with women.

Another statement of Faulkner's about Caddy in the tree scene shows Faulkner's habit of stereotyping his female characters as by the female principle and treating them unfairly. On this occasion Faulkner made the same point in a different manner:

It was an image, a picture to me, a very moving one, which was symbolized by the muddy bottom of her drawers as her brothers looked up into the apple tree that she had climbed to look in the window. And the symbolism of the muddy bottom of the drawers became the lost Caddy, which had caused one brother to commit suicide and the other brother had misused her money that she'd sent back to the child, the daughter (FU, 31-32).

Though this passage is similar to the earlier one in its content, this version shows Faulkner attributing Quentin's failure, psychological or moral, to Caddy's "loss," that is, her expression of sexuality. This statement inadvertently reveals Faulkner's own distance from the other, his blaming the feminine other for engulfing his sense of self, I believe. Irwin's interpretation of the symbolism of Caddy's muddy drawers in the scene of Damuddy's death indirectly supports my view:

It is significant that Quentin's obsessive linking of these two images (his sexual desire for his sister and death) involves the repetition, in each case, of the same word--the word "muddy" in Candace's "muddy drawers" and "Damuddy's" funeral, for the threat that sexual union poses to the bright, narcissistic ego is, in Quentin's mind, associated with the image of mud--soft, dark, corrupt, enveloping--the image of being swallowed up by the earth (45).

This persuasive interpretation of the significance of the mud image also supports a deep association between Caddy and the (m)other whose engulfment both the author and Quentin, the alter ego of the author, fear as males. I argue that self-centeredness of Faulkner as a male causes his unfair treatment of Caddy--unfair in that he not only burdens Caddy by allowing Quentin to burden her through his incestuous and judgmental relation with her, but also attributes her brothers' failure to her.

In Sanctuary, too, Faulkner tried to distance himself from the female characters. There, he did so by degrading

them in a mannner placing man and the male principle above women and the female principle. Efforts to distance himself are observable in Faulkner's presentation of the relation between Horace and Narcissa. In earlier chapters, I discussed at length how Horace loves his sister as a surrogate mother and develops an incestuous relation with her. However, Horace's love for Narcissa does not mean that he respects and regards her as equal to him. All through the novel, the reader comes across Horace's contemptuous attitudes toward women, including his wife Belle, not to mention his sister and stepdaughter with whom he has incestuous obsessions. I have already shown how intimidated Horace is in confrontation with his wife, who has made him bring shrimp every Friday for the past ten years. Horace's own statement of his reason for leaving Belle is significant evidence of his need to regard women as contemptible:

"Why did you leave your wife?" she [Miss Reba] said.

"Because she ate shrimp," Horace said. "I couldn't--You see, it was Friday, and I thought how at noon I'd go to the station and get the box off the train and walk home with it, counting a hundred steps and changing hands with it, and it--"

"Did you do that every day?" she said.

"No. Just on Friday. But I have done it for ten years. And I still do not like to smell shrimp. But I wouldn't mind that so much; I could stand that: it's because the package drips. All the way home it drips and drips, until after a while I follow myself to the station, stand aside and watch Horace Benhow take that box off the car and start home with it, changing hands every hundred steps, and I following him, thinking "Here lies Horace Benbow in a fading series of small stinking spots on a Mississippi sidewalk" (US, 21).

The passage shows clearly how impotent Horace feels in relation to his wife. He feels engulfed by his wife, as indicated in the remark, "Here lies Horace Benbow in a fading series of small stinking spots." This sentence indicates that part of Horace's ego as a male is buried in the stinking spots of the dripping fluid from the shrimps, which can be symbolically associated with feminine fluidity. Faulkner, if not Horace, clearly associates women with the shrimp, the soft and spineless thing, with its "bad odour" and fluidity. For these characteristics are associated with women throughout Faulkner's fiction.

Faulkner reveals his discomfort with and dislike of feminine fluidity in Sanctuary not only through the dripping fluid of the shrimp but also through an image of black fluid. In his first encounter with Popeye (whom Faulkner tries to portray as an evil man in the beginning of the novel), Horace thinks about fluidity and bad odour:

He [Popeye] smells black, Horace thought; he smells like that black stuff that ran out of Bovary's mouth and down upon her bridal veil when they raised her head (US, 9).

Significantly, despite the fact that the word "black" indicates something visual, Faulkner uses it to indicate something olfactory. In addition, that "blackness" is regarded as something fluid. The image is of the black fluid of Madame Bovary who commits suicide because of her unhappy and adulterous life (or who is, in my view, destined to commit

suicide by her male creator, Flaubert, in punishment for her immoral life). Later in the novel, Faulkner shows that Horace associates his own mother with "the black stuff that ran out of Bovary's mouth." Shortly after he wakes himself from a dream about his mother, calling her name, Horace visualizes her, without knowing whether he is "awake or not":

Then he saw that she wore a shapeless garment of faded calico and Belle's rich, full mouth burned sullenly out of the halflight, and he knew that she was about to open her mouth and he tried to scream at her, to clap his hand to her mouth. But it was too late. He saw her mouth open; a thick, black liquid welled in a bursting bubble that splayed out upon her fading chin and the sun was shining on his face and he was thinking He smells black. He smells like that black stuff that ran out of Bovary's mouth when they raised her head (US, 23).

This passage inspires me to associate "the black liquid [that] welled" in Belle's mouth with the menstrual "putrified" liquid, to borrow Mr. Compson's expression in The Sound and the Fury. Faulkner associates this black feminine liquid with the change in life, about which Mr. Compson teaches Quentin as well as about death. Just as Quentin failed to control Caddy's sexual growth by relying on the male principles of honor and pride, Horace also fails to stop the bursting of the black fluid in Belle's mouth by "clap[ping] his hand to her mouth." In the above passage Horace reveals what a deep fear he has of Belle, and symbolically, of the engulfing mother. Significantly, Horace's visualization of his mother overlaps with those of his "engulfing" wife and Popeye, from both of whom Horace feels something evilish and unpleasant. Thus this

scene reveals Horace's association of woman with evil and his dislike or fear of feminine fluidity. Horace's association of woman with evil is further reflected in his remarks about his stepdaughter, with whom he is incestuously obsessed and so feels jealous about her flirting with young men:

Little Belle is not at home. Thank God: at what age does man cease to believe he must support a certain figure before his women-folks? She is at a house-party. . . . Thank God she is no flesh and blood of mine. I thank God that no bone and flesh of mine has taken that form which, rife with its inherent folly, knells and bequeaths its own disaster, untouched. Untouched, mind you. That's what hurts. Not that there is evil in the world; evil belongs in the world: it is the mortar in which the bricks are set. It's that they can be so impervious to the mire which they reveal and teach us to abhor; can wallow without tarnishment in the very stuff in the comparison with which their bright, tragic, fleeting magic lies. Cling to it. Not through fear; merely through some innate instinct of female economy, as they will employ any wiles whatever to haggle a butcher out of a penny. Thank God I have not and will never have a child (US, 98).

This passage contains many significant points. One of the messages is that Horace clearly differentiates himself and men from women, regarding the males as victims of women, as indicated in his remark about the butcher who is deprived of a penny by women's haggling. It is also clear that Horace camouflages his impotence by looking down upon his stepdaughter with the thought that he is glad not to have a child. The above statement also explicitly shows how much he diminishes and derogates women, as reflected in his remarks such as women's "inherent folly" and "some innate female economy" which makes them haggle over a penny.

I think that Horace, who loses his potency because of his wife, tries to regain it or his lost male ego by derogating women verbally. One of Horace's efforts to assure his male identity is to differentiate himself from women by putting them into the category of bovine animals. Here is Horace speaking to his sister, who is about to marry:

"What are you, anyway? What sort of life have you led for twenty-six years, that you can lie there with the supreme and placid stupidity of a cow being milked, when two nights from now--" he ceased (US, 6).

Here Narcissa is defined as a cow, an animal which reminds us of milk, and consequently of reproduction. Horace ostracizes his sister, figuratively speaking, from the world of intellect and culture by putting her into the category of nature, specifically, by defining her as a cow which, to him, represents "stupidity." Horace's exclusive association of woman with such animals appears in his regard for Miss Reba whose loving care for her baby Horace admires. Horace thinks that Miss Reba's ability for "drudgery" is "a part of their [women's] mammalian heritage" (US, 18). Horace also exclaims, "O tempora! O mores! O hell! Can you stupid mammals never believe that any man every man--" (US, 95), when Miss Reba offers her body to importune his legal advice for her imprisoned common-law husband. Horace's exclamation reveals his view of woman as immoral, stupid and inferior to man.

In Flags in the Dust, Faulkner assigns the intellect to Horace as a judge who then defines women as dull. Faulkner writes:

[Horace] said: "I admire Belle. She's so cannily stupid. Once I feared her. Perhaps . . . No, I dont. . . . " . . . O Serene," he said. Then he fell to saying Dear Old Narcy, and again he took her hand. It did not withdraw; neither did it wholly surrender.

"I dont think you ought to say I'm dull so often, Horry," she said soberly.

"Neither do I," he agreed. "But I must take some sort of revenge on perfection" (Flags, 186-87).

Thus, Horace tries to feel superior, in terms of intellect, to women whom he fears and from whom he tries to escape. His desire to escape from women is reflected in the following paragraph:

He saw Belle and Narcissa and the woman with the child on her lap, all sitting on the cot in the jail, and himself like one of those furious and aimless bugs that dart with sporadic and unbelievable speed upon the surface of stagnant water as though in furious escape from the very substance that spawned them, as he strove with subterfuge and evasion and stubbornness and injustice, with that fundamental abhorrence of truth which is in mankind.

I'll go to Europe, he said. I'm sick. I'm sick to death (74).

Here we observe Horace's fantasy of escaping from women, who are presented with the imagery of stagnant water, which, here again, reminds us of Mr. Compson's association of the female's periodic menstruation with "the liquid putrefaction." Unfortunately, Horace, who identifies himself as one of the bugs which try to "escape from the very substance that spawned them," that is, to individuate themselves from the symbiosis

with their mothers, fails to escape from women and therefore feels "sick to death," which symbolizes his helplessness in the presence of women and consequent loss of sexual potency or male ego. It is worth noting here that Horace's attempt to escape from women fails. His failure, I argue, results from Faulkner's unconscious resistance to escape from the other. Though Faulkner shares with Horace dis-ease with women and desire to escape from them, Faulkner does not allow Horace to fulfill his escape from them because Faulkner also has an opposite desire to merge with the other.

In short, Horace's efforts to differentiate himself from the frightening women around him by degrading and diminishing them as stupid animals are undermined by his efforts to be unified with the other, specifically, his love object, Narcissa. In a passage quoted above, Horace confesses to Narcissa that the reason why he keeps calling her stupid is that "[he] must take some sort of revenge on perfection." I believe that this statement is not just flattery or an excuse. He means it. Ironically, despite the fact that he regards Narcissa as stupid, he admires her serenity, calling her "Serene." His admiration of Narcissa's serenity and his life-long incestuous obsession with her reveals his desire to be unified with her, or to put it in Mahlerian terms, his desire to have symbiosis with her, doing away with the notion of the self and the other. This desire undermines his other desire to put her into the stereotyped category of stupid women,

which merely results from his defense of his threatened or castrated male ego. The contradiction between the two desires and Horace's own ambivalence between them cause him not to fulfill either of the two desires. He confesses, he cannot fulfill his desire to escape from the other despite his efforts for forty three years.

Horace reveals his desire to unify with his sister in placing the vessel he made right beside his bed:

[He] had set up his furnace and had had four mishaps and produced one almost perfect vase of clear amber, larger, more richly and chastely serene and which he kept always on his night table and called by his sister's name in the intervals of apostrophising both of them impartially in his moments of rhapsody over the realization of the meaning of peace and the unblemished attainment of it, as Thou still unravished bride of quietude (Flags, 191).

Horace regards Miss Reba too as "a vessel about which lingered an aura of past pleasures and a reaffirmation of future pleasures" (US, 18). The symbolic meaning of the vessel or the vase as woman's womb further makes clear Horace's desire to return to Narcissa's, the mother figure's, womb to enjoy the "serene" and "quiet" security of love, embraced and protected by the mother figure. Michael Millgate regards Narcissa as "one of Faulkner's earth-mother figures, who move so harmoniously with the moving stream of life that they seem not to move at all" (Millgate, The Achievement, 55). According to Millgate, Faulkner "associates her with Keats' marble urn" (Millgate, The Achievement, 55). The two artists' urns--Keats' and Horace's--illustrate the dichotomy of nature

(the female principle) and art (the male principle, according to Hélène Cixous) or the dichotomy of life (motion, growth) and death (stasis, fixation). Just as Keats relies on art, the dead form of life, to keep the beauty of the youthful bride and be in touch with her forever, Horace creates a dead form of Narcissa, the urn which he calls Narcissa, to be unified with her. Horace as the artist exemplifies Faulkner as well, whose passion for life makes him "freeze" the moments of life which will disappear and present them in his fictions to keep them forever.

Later, Horace reveals his illusion of fusion with Narcissa, while he describes his daily activities:

He settled into the routine of days between office and home . . . ; a little tennis in the afternoons, . . . ; cards in the evenings . . . , or again and better still, with the ever accessible and never failing magic of printed pages while his sister beyond the lamp from him filled the room with that constant untroubling serenity of hers in which his spirit drowed like a swimmer on a tideless summer sea (Flags, 189).

This "oceanic" feeling of oneness with the (m)other which Horace feels as "a swimmer on a tideless summer sea" is what causes the insecure boy inside Horace, the-forty-three-year-old man to be incestuously obsessed with his sister, Narcissa. This is the unconscious feeling of Horace toward Narcissa despite his conscious effort to diminish or derogate her, an effort which is the differentiated ego's defense against this unconscious self-dissolving desire to return to the undifferentiated state inside the woman's womb.

In Absalom, Absalom!, the phenomena caused by the male characters' or the male author's defense of their male egos in opposition to desire for the "engulfing" (m)other are vividly dramatized. Sutpen's life epitomizes how a male's obsession with his male ego and his efforts to differentiate himself from the other eventually fail because of the engulfing (m)other, specifically, Eulalia. Sutpen tries to escape from her to establish an aristocratic family, a project which represents the male principle in honor and pride. Eulalia, as a partly black-blooded woman, the embodiment of the other, can never be compatible with that male principle. Thomas M. Lorch describes Sutpen's conflict with the female principle:

Absalom, Absalom! presents male aspiration and will and the passive, enduring, absorbent Female in more closely balanced conflict than we find in Faulkner's other novels. In terms of Sutpen's conflict with the female principle, the novel is divided into two parts. . . .

The interaction between man's aspirations and the female principle in Absalom, Absalom! is analogous to certain philosophical or theological conceptions of the relationship between spirit and matter, or body and soul. . . . Throughout Faulkner's works, the weight of female nature resists man and pulls him down. But at least for a time, the creative spirit, the "spark" within men such as Thomas Sutpen, makes it possible for them to impose themselves and their wills on the female matrix, to infuse it with form and order, and to make transcendent flights toward the ideal. These moments of glory enable Faulkner's men to give meaning to the constantly flowing life, the female principle which both sustains and destroys them (39-42).

Lorch clearly sees the dichotomous phenomena of the male and the female principles in the novel and defines the male principle in terms of form and order, which are related to art, and the female principle in terms of matter or matrix, which is correlative to nature. Lorch also sees the female principle as "destroy[ing]" and "pulling down" the male principle and thus reminds the reader of Faulknerian male characters' association of woman with the engulfing (m)other. However, Lorch's interpretation is not reliable in that he points out only Faulkner's sexist treatment of men and women without any comment on Faulkner's disapproval of Sutpen's monomaniac passion for honor and pride. In this novel, despite Sutpen's fierce will to establish his own mansion, we witness that the "other" always defeats this will.

Sutpen's effort to differentiate himself from his other is reflected in his building of Sutpen's Hundred, his mansion, out of the swamp by using his slaves and the money he attained from his former marriage to the wealthy woman, Eulalia. Sutpen's success in building the mansion in the swamp symbolizes his consolidation of his identity as a rich white male at the expense of the other. Sutpen's treatment of other women such as Rosa Coldfield also shows his effort to deny the female principle. He regards Rosa merely as a bearer of his male heir, merely as a means for his male ego to be handed down to the next generation. Sutpen also shows this attitude when he speaks to Milly Jones, who has given birth to his

daughter, in a derogatory manner, "Well, Milly, too bad you're not a mare like Penelope. Then I could give you a decent stall in the stable" (185). Thus we see that Sutpen regards woman in general as the inessential, the other, whether they are from a black heritage like his octoroon wife or from a white heritage like Rosa and Milly Jones, and does not respect them at all as human beings, merely putting them into the category of child-bearing animals.

Faulkner's endowment of his male characters with their tendencies to differentiate themselves from women by degrading them is observable not only in Sutpen's life but also in Henry's. Henry's relation with Charles Bon, his double, reveals how hard Henry struggles to differentiate himself from the other. To Henry, Charles Bon is the other, who embodies the feminine and unconscious side of himself. Bon goes through certain terrible experiences of life which only the other is expected to experience. He is debased by a strong male figure and then abandoned by him, which constitutes in effect a denial of his right to be a whole being. The role of the other in other Faulknerian fictions is assigned to female characters. However, the case of Charles Bon does not make much difference to the Faulknerian pattern of woman as the other, in that despite his physical maleness, Charles Bon is assigned to take symbolically the role of woman. A statement by Mr. Compson about Henry's visit to Bon's home in

New Orleans helps to establish their respective roles as representatives of the male and female principles:

I [Mr. Compson] can imagine him [Henry], with his puritan heritage--that heritage peculiarly Anglo-Saxon--of fierce proud mysticism and that ability to be ashamed of ignorance and inexperience, in that city foreign and paradoxical, with its atmosphere at once fatal and languorous, at once feminine and steel-hard--this grim humorless yokel out of a granite heritage where even the houses, let alone clothing and conduct, are built in the image of a jealous and sadistic Jehovah, put suddenly down in a place whose denizens had created their All-Powerful and His supporting hierarchy-chorus of beautiful saints and handsome angels in the image of their houses and personal ornaments and voluptuous lives (108-09).

Here we observe Henry associated with a male-oriented and patriarchal culture symbolized in "the image of a jealous and sadistic Jehovah" and Charles Bon with a feminine culture in the images of feminine "voluptuous[ness]" and ornaments. Faulkner also associates Bon with another aspect of the Faulknerian woman, that is, her corruptive power. Mr. Compson imagines the process of Bon's corrupting Henry:

So I [Mr. Compson] can imagine him, the way he did it: the way in which he took the innocent and negative plate of Henry's provincial soul and intellect and exposed it by slow degrees to this esoteric milieu, building gradually toward the picture which he desired it to retain, accept. I can see him corrupting Henry gradually into the purlieus of elegance, with no foreword, no warning, the postulation to come after the fact, exposing Henry slowly to the surface aspect--the architecture a little curious, a little femininely flamboyant and therefore to Henry opulent, sensuous, sinful (110).

Thus, Henry's straight and clear distinctions drawn from "logic" and "sense" gradually change, and he wears feminine

and ornamented clothes, imitating Bon. (Henry's effort to imitate Bon or merge with Bon of course contradicts his serious effort to be differentiated from Bon by killing him when he finds out Bon's black heritage.) Henry's "humility toward anything which is a matter of sense rather than logic" (Ab, Ab, 111) gradually changes to such an extent that his puritanic mind gives in to his incestuous desire for his sister Judith and thus allows his alter ego's, that is, Bon's, incestuous marriage to their sister Judith before he knows Bon's black heritage. Bon's relation with his mother, Eulalia, also helps the reader to regard him as the other or as a woman from whom men like Sutpen and Henry try to differentiate themselves in order to support their sense of identity as white males. For, as discussed in Chapter I, Bon becomes indistinguishable from his mother in his obsession with revenge against Sutpen for his mother and himself.

However, Faulkner does not allow Henry to give in to the female principle completely. To put it differently, Henry's desire to fuse with the other, either with Bon or with his sister Judith, does not defeat his opposite desire to stick to his sense of self as a white male, his desire to differentiate himself from the other and keep the self-sameness as a white male not only for himself but for the next generation. Henry kills Bon to prevent miscegenation because miscegenation symbolizes the fusion of the self and the other, represented respectively by the white and the black. Mortimer

points out the efforts of Faulknerian males to defend against any fusion with the other:

In Faulkner's stories the black person and the female evoke strikingly similar emotions in characters to whom they represent all that is "other" than the self. Defending against a closeness (=attraction=dependence) to them that feels personally threatening, the white male secures his sense of self only by repeatedly denying his ambivalence toward them, by asserting his autonomy (15).

Thus in order for Henry to secure his sense of self as a white, specifically, in order for him or Judith, his double in terms of race, not to merge with the "black" other, Henry denies his sister's love for the "black" Bon as well as his own emotional attachment to him (suspected as homosexual), by killing him and thus getting rid of any possibility for "closeness to" or fusion with him. This over-defensiveness of Henry against Bon provides a strong contrast to his former effort to imitate him. Then he wanted to merge with him through Judith, "the blank shape, the empty vessel," "the woman vessel with which to consummate the love" (Ab, Ab, 108).

In addition, Henry's effort to assert his male ego as a white by killing the "female" other, Bon, contradicts his former effort to fuse with the female other, his sister, by arranging her marriage to Bon. Faulkner allows Mr. Compson to describe the point of view:

In fact, perhaps this is the pure and perfect incest: the brother realizing that the sister's virginity must be destroyed in order to have existed at all, taking that virginity in the person of the brother-in-law, the man whom he would be if he could become, metamorphose into, the lover, the husband;

by whom he would be despoiled, choose for despoiler, if he could become, metamorphose into the sister, the mistress, the bride. Perhaps that is what went on, not in Henry's mind but in his soul (Ab, Ab, 96).

The passage reveals Henry's desire to merge with both of the others, Bon and Judith, both of whom are later victimized by Henry's other desire to maintain his self-sameness intact or unmerged with the other. From the passage we see Henry's self-centeredness with no genuine concern for his sister, Judith. We see Henry regard Judith merely as a means for him to satisfy his wish to merge with the "other." When Henry fails to fulfill this desire, he simply represses his feelings and pursues his other desire, and thus makes her a victim of his own male ego.

All through the novel there are numerous female victims--Eulalia, Judith, Clytie, and Rosa Coldfield--whose feelings and desires are never recognized by the male patriarchs such as Sutpen and Henry, the embodiments of the male principle. To some critics like Robert Con Davis, Rosa is the one who best represents the victims of the male principle. Davis writes:

Rosa's role as avatar for those imprisoned in Sutpen's design extends her sexual mythology into a Southern mythology. In this myth, women, dark skinned peoples, and males without a thirst for power are dominated by males who, in their speculative drives to fulfill designs, do not succeed in articulating their origins and the origins of power and authority (51).

Here Davis points out that these patriarchs oppress males who are not possessed by drives for "designs" as well as females and that these male oppressors do not know their origins of power and authority. Interestingly, Davis later ascribes these origins to the female characters. Davis reveals this view, when he describes the bonds among these female victims, Rosa, Judith and Clytie:

The rhythms of their sisterly union emerge when Rosa, Clytie, and Judith work Sutpen's Hundred together the seven months before Sutpen's return from the war. Not needing men and desiring nothing from each other, they exist in a nearly unconscious state, like "the blind unsentient earth itself which dreams after no flower's stalk nor bud, envies not the airy musical solitude of the springing leaves it nourishes" (Italics are Faulkner's.) Yet, . . . their harmonious life together rests on an assuredness that Sutpen [will come back and he], in his need for them, will break their unity and make them participants in his new design. . . . But they are bound within it precisely because they lie outside of the realm of wilful authority Sutpen stands for, recognizing themselves as those who stand in relation to the male principle. That principle, on the other hand, as Sutpen exemplifies it, is an intrusion of desire that has no being except as it breaks the women's unity. By himself, Sutpen is an assertion of nothing, but in relation to the three women he becomes . . . one that produces change if not growth, . . ., and without the binding of the women, the male (Sutpen) is an absurd and impotent gesture (43).

Davis argues implicitly that the origin of the male's power lies in the other, specifically, in his "disruption" of the unity of the other. Indeed, Sutpen's huge mansion was built out of the swamp, the mud, the symbol of woman in Faulkner's fictions, as I have argued. In fact, both Henry's and Sutpen's selfish male-principle-oriented desire to keep their

self-sameness as whites feeds on the other such as the woman or the black: in Sutpen's case, Eulalia and Bon and in Henry's case, Judith and Bon. These people, who embody the other because of their female gender and black heritage, are victims of the male patriarchs' desire to keep the purity of the white (male) race at the price of the other.

However, despite their brutal victimization of the other in accomplishing their desire to keep the purity of the male ego differentiated from the other, the males prove themselves undermined by the other. This is the case with Sutpen. Despite his various efforts to differentiate himself from the other, that is, his first wife and first-born son, and to construct his own self-same world of white heritage and pride, Eulalia deconstructs such a design to the very ground, destroying her own black-blooded and Sutpen's white-blooded families. I regard the disasters that Eulalia causes directly and indirectly, such as the deaths of Sutpen, Henry, and Bon, and the birth of the Charles Etienne Bon's idiot child, as symbolizing the fusion of the self and the other, in that death or miscegenation symbolizes the loss of the boundary between the self and the other. The fact that Judith, the white daughter of Sutpen, and Clytie, the black daughter of Sutpen, live together and raise Bon's son together, itself symbolizes the loss of the boundary between the self and the other, which both the male patriarchs defend against at the price of their "beloved" ones. The novel shows that Faulkner

views the male's effort to escape from the other as impossible. Faulkner shows this impossibility through General Compson's perspective. Henry's death in the burning house supports the impossibility, in that his death in the house, a symbol of the mother's body (Rycroft, 91), symbolizes his fusion with the other or his return to the mother. Sutpen states that his conscience has finally assured him that he "had done what [he] could to rectify the injustice done to Eulalia" and Compson replies:

'Conscience? Conscience? Good God, man, what else did you expect? Didn't the very affinity and instinct for misfortune of a man who had spent that much time in a monastery even, let alone one who had lived that many years as you lived them, tell you better than that? didn't the dread and fear of females which you must have drawn in with the primary mammalian milk teach you better? What kind of abysmal and purblind innocence could that have been which someone told you to call virginity? what conscience to trade with which would have warranted you in the belief that you could have bought immunity from her [Eulalia] for no other coin but justice?'" (265).

What the above passage reveals is Mr. Compson's fear of females and belief in the impossibility of man's escape from a woman, especially from a woman whose anger a man provokes. Though these views are speculated by Quentin as General Compson's views, I believe these are Faulkner's own beliefs. The frequent occurrence of these views, that is, man's "dread and fear of females," and the fear there is no way out ("no immunity") from women, encourage me to examine further how in other novels these thoughts are presented.

In As I Lay Dying, the dichotomous phenomena of the female and male principle seem to be less distinct than in the other novels because the events of the novel revolve around the death of the (m)other. Death in Faulkner's fictions is a counterforce or a solution to the characters' desire to be differentiated from the (m)other as the self, in that the characters, such as Quentin, who failed to fulfill such desire rely on death to be free from the burden of the desire and return to the (m)other. Thus the focus in As I Lay Dying, seems to be on the female principle alone. At first glance, it even seems that there is no conflict or ambivalence between the male and the female principle on the part of the characters; all are trying to fulfill their mother's strong dying wish to be buried in Jefferson, forty miles away from the place where they live. A dominant image of the novel, the image of water or the river, in which the characters struggle to carry Mrs. Bundren's coffin, anticipates the issue of the self's fusion with the other rather than the other issue of differentiation of the self from the other; the image of water or the river is associated with blurring the boundaries between things and engulfing everything which comes near it. We saw this in Quentin's wish for drowning in the river.

Darl's clairvoyant ability to see through the other's world indicates his wish to merge with the other. James A. Snead comments on this ability of Darl in connection with Quentin's wish to "dissolve himself" in death:

Under most definitions, Darl's wish to diffuse his lonely "I" into an omniscient consciousness is "mad." If the strangely callous Bundren family is "sane," then perhaps Cleanth Brooks is correct to say that "Darl, the lunatic, is indeed the only one of the three older brothers who is thoroughly 'sane.'" Whatever the case, Darl's dilemma recalls Quentin's desire for committing suicide, Quentin says "Non fui. Sum. Fui. Nom sum. . . . I was. I am not. . . . I am. . . . I am not"; 216). Darl's consciousness, which perceives all persons, makes him a sort of ideal narrator, and explains why his perspective dominates from the novel's first words (As I, 60-61).

If Snead defines Darl's tendency to see through other people's minds as his "wish to diffuse his lonely "I" into an omniscient consciousness," I define the tendency as Darl's wish to "fuse" the self with the other. What is worth noting in the above passage is Snead's connecting Quentin with Darl, specifically, his regard of Darl's wish to "diffuse" himself into the other as correlative to Quentin's desire for committing suicide. Just as Quentin's consciousness is possessed by his sense of identity or of his existence, as is seen in the sentence "I am . . . I am notI was . . . I am not . . . ," Darl's mind is also possessed by such thoughts. Darl thinks about his identity:

In a strange room you must empty your self for sleep. And before you are emptied for sleep, what are you. And when you are emptied for sleep, you never were. I dont know what I am. I dont know if I am or not. Jewel knows he is, because he does not know that he does not know whether he is or not. He cannot empty himself for sleep because he is not what he is and he is what he is not. . . .

How often have I lain beneath rain on a strange roof, thinking of home (As I, 76).

Thus Darl shares with Quentin uncertainty about identity or existence, placing them on the side of the female principle, prior to male differentiation. Significantly, while Darl can empty himself and dissolve into the other and feel uncertainty about his own identity or existence, Jewel cannot "empty himself [even] for sleep," which, I interpret, implies Jewel's masculine, factual, rigid, and exclusive way of thinking, which is, in my view, inferior to Darl's feminine, insightful, flexible and inclusive way of thinking. Despite his intellectual power and insightful (clairvoyant) thinking, which Jewel lacks, Darl envies Jewel's firm sense of self as a male assured by his mother's favor and empathic recognition of him. Faulkner delivers the message of Addie's exclusive love of Jewel and her neglect of Darl through Darl's ironical comment, "That's why I am not is. Are is too many for one woman to foal" (As I, 94).

Darl's use of "foal" in describing his mother, the word suitable for the description of an animal's reproduction, indicates not only Darl's resentful feelings against his mother but also his tendency to differentiate himself from woman, the other, by debasing her. Like other men in Faulkner's fictions, Darl suffers psychic ambiguity, in that he desires merger with the other as well as differentiation from the other. Darl is particularly similar to Quentin. Both have intellect and emotional sensitivity, with a great desire for empathic love, yet each is also possessed by his

need to assure himself as a male. Darl is impotent, which deeply disturbs him. He perceives Jewel as a man of sexual potency and regards that potency as the reason for his mother's love and attention to Jewel. Michael Millgate sees "the contrast between Jewel's fierce masculinity" and the "femininity of Darl" as "the basic terms of that conflict between Darl and Jewel which provides the major source of tension in this family novel, and which proves, in the end, to be the rock on which the family splits" (Millgate, The Achievement, 105).

So far we have seen that Darl desires to merge with the (m)other and that he has aspects of the female principle or femininity. However, like the other male characters in Faulkner's fictions, he also suffers ambivalence: he is torn between the desire for merger with the other and the opposing desire for differentiation from the other. Darl's desire to merge with the other is contradicted by his tendency to be different from the other and maintain his sense of self as a male. Darl's conflict with Jewel and his envy of Jewel's masculinity and sexual potency result from Darl's tendency to differentiate male (self) from the female (other) and to value the male (principle) over the female (principle).

Richard P. Adams' notions of the dichotomy prevailing in Faulkner's fictions is worth mentioning, because his views illuminate the masculine side of Darl. Adams maintains that Faulkner contrasts two dichotomous phenomena or types of

characters in his fictions, the phenomena of motion which lead into life and rebirth, and of stasis, which lead into decay and death. For Adams, Darl is the "the most incorrigibly static" (79):

The motion of life is vividly represented by the river; but the men, instead of dissolving into it, as they might in death, or moving with it, as they should in life, resist it. They cross it and carry the corpse across. To them, the motion of fertility embodied by the pregnant girl, if they see it at all, seems ludicrous. The myth of fertility, in its encounter with the static character of the men, especially Darl, defines an almost perfect impasse (75).

As seen in the passage, Adams believes that the men in the Faulknerian world desire "security, peace, and stasis" (13) and do not value "the motion of fertility," the female principle. This is true of Darl who regards his pregnant sister rather in a derogatory manner, associating her exclusively with feminine sexuality and fertility and thus desiring her sexually. Darl looks at her and broods:

She sets the basket into the wagon and climbs in, her leg coming long from beneath her tightening dress: that lever which moves the world; one of that caliper[s] which measures the length and breadth of life (As I, 97-98).

Darl does not see the woman as a measurer but only as a measuring tool which man uses in defining himself as distinguished from the other. Darl's exclusive regard of woman in terms of sexuality is further revealed in another instance in which Dewey Dell perceives him looking at her pregnant body:

The land runs out of Darl's eyes; they swim to pinpoints. They begin at my feet and rise along my body to my face, and then my dress is gone: I sit naked on the seat above the unhurrying mules, above the travail (As I, 115).

Again we see the persistence with which Faulkner, through his characters, associates woman with traditional roles or images related to nature and the earth. Faulkner shows this tendency in his description of Dewey Dell, when she thinks about her pregnancy by Lafe:

He [Lafe] could do everything for me if he just knowed it. The cow breathes upon my hips and back, her breath warm, sweet, stertorous, moaning. The sky lies flat down the slope, upon the secret clumps. Beyond the hill sheet-lightning stains upwards and fades. The dead air shapes the dead earth in the dead darkness, further away than seeing shapes the dead earth. It lies dead and warm upon me, touching me naked through my clothes. I said you dont know what worry is. I dont know what it is. . . . I dont know whether I can cry or not. . . . I feel like a wet seed wild in the hot blind earth (As I, 61).

Here Faulkner tries to blend Dewey Dell's pregnant image with the smooth slope and the earth. Yet he endows her with the specific images of being "wet" and "wild" in the "hot blind earth," which reminds the reader of the common characteristics of Faulknerian females with no intellectual power but strong sexuality, such as Caddy Compson, Belle, and Temple Drake. Considering this, it is justifiable for Leslie Fiedler to have the following reading of these women. Leslie Fiedler points out:

Their very names [such as Lena Grove and Dewey Dell] tend toward allegory, "Dewey Dell," for instance, suggesting both a natural setting and woman's sex, her sex as a fact of nature, while "Temple Drake"

evokes both a ruined sanctuary and the sense of an unnatural usurpation: woman become a sexual aggressor--more drake than duck (321).

Faulkner also reveals Dewey Dell's wildness in her response to the people who try to take Darl to an asylum at the end of the novel:

But the curiosest thing was Dewey Dell. It surprised me. . . . And then I always kind of had a idea that [Darl] and Dewey Dell kind of knowed things betwixt them. If I'd a said it was ere a one of us she like better than ere a other, I'd said it was Darl. . . .

She hadn't said a word, hadn't even looked at him, but when them fellows told him what they wanted and that they had come to get him and he throwed back, she jumped on him like a wild cat so that one of the fellows had to quit and hold her and her scratching and clawing at him like a wild cat, while the other one and pa . . . (227).

The passage reveals Faulkner's tendency to endow his female characters with either bovine or feline characteristics.

As I pointed out earlier, Darl's way of resolving his anger against his love-denying mother is to derogate her by using a word used for a description of animals, such as "foal." Faulkner's association of women with animals is mostly, if not always, a way of defending male identity against the other. Ironically, as Darl's incestuous love for Dewey Dell indicates, Darl, like Horace and Quentin for that matter, has an ambivalent attitude toward his sister. He both debases her otherness because of sexuality and has an incestuous desire for her. Like Horace and Quentin, he is also torn between the male ego's need to differentiate himself from the other for confirmation of his male identity and

masculinity, and his unconscious desire to fuse with her for a symbiotic or oceanic feeling of love.

Just as Quentin resolves these ambivalent psychic needs by committing suicide, Darl resolves his dichotomous desires by becoming mad at the end of the novel. By being psychotic, Darl can achieve two desires at the same time. On the one hand, in madness, Darl achieves his unconscious desire to do away with the boundary between the self and the other and thus merge with it. On the other hand, just as Quentin can show his potency to act by committing suicide, madness allows Darl to satisfy his need to justify his existence as a male, that is, to prove his male identity, for example, by the act of setting fire to the barn where his mother's coffin lies. Ironically, Quentin retrieves his male potency at the price of his life: Darl assures himself of his male identity at the price of his mental health and physical freedom.

Darl's setting fire to the barn is his way of avenging himself upon the other, that is, the mother, who denied his identity by not loving him. Snead has a similar point about Darl's madness, though he views Darl's conflict in terms of social divisions of the society rather than of Darl's psychic division or conflicts. Snead writes:

Faulkner traces the mind's tragic irresolution between the organizing polarities of society and the integrative needs of the self. The emphasis throughout Faulkner's language on the moment of "merging" suggests a radical attempt to reintegrate, at least in linguistic terms, what society has sundered. In demonstrating the difficulty of permanently fixing hierarchies, Faulkner's works

raise the possibility that societal markings might be susceptible to revision. However, a no less insistent message in Faulkner's major novels is that the escape from division can take dangerous forms: madness (Darl Bundren, Quentin Compson), social exclusion (Joanna Burden, Caddy Compson), or even death (Addie Bundren, Joe Christmas) (15).

According to Snead, Faulknerian death and madness are ways to resolve the division and attempt merger of the opposing conflicts, psychic or social. But I would stress that the psychic dilemma underlies, for each character, the social one, in As I Lay Dying as in the other novels.

Joe's life in Light in August provides another example. Just as most of the male characters show their desire for merger with the other mostly in the form of incestuous feelings for their sisters, we find such a pattern, though incest is symbolic, in Joe's desire to merge with the other, that is, Alice, the girl who treated him like a loving brother in the orphanage. However, unlike the other characters, with the departure of Alice to another place, Joe is deprived of his sister as well as his mother. Therefore his desire fixes on a substitute, the dietitian, specifically, her toothpaste, the substitute for love or the love object.

Interestingly, while Faulkner's other male characters ambivalently desire to merge with the other despite their opposite desire to distinguish themselves as superior to the other, including woman and the black, Faulkner deprives Joe of choice. Joe is involuntarily associated or merged with the other because of his suspected black heritage. This places

the emphasis on how Joe struggles for his own identity by breaking himself from his involuntary merger with the other. Thus Faulkner deals here with a male ego's struggle to assert its existence against an other oppressive not because of its own qualities alone but also because of the oppressive quality of the society which assigns him to the role of the other. The novel gives the general impression of being filled with the male principle. It is manifested in Old Doc Hines, Mr. McEachern, and the puritanical patriarchs of the Burdens, Joanna's father and grandfather. Especially, the murder of Joe at the end of the novel gives the reader the impression that these male patriarchs and their male principle gain a victory over the the other--Joe or the female principle. If we read closely, we still find a great fear of the engulfing (m)other, that is, an insecure male's fear of woman which the male, whether Faulkner or Joe, fantasizes as engulfing him.

As in the other novels we discussed earlier, in this novel also we observe a clear demarcation between man and woman, which may be ascribable to the author's as well as the characters' effort to put distance between themselves as men and women. These men assure themselves of their male identity by regarding women with animosity and contempt. We are now familiar with some critics' descriptions of Faulkner as a misogynistic writer, as exemplified in Leslie Fiedler's reading of Faulkner. If Fiedler talks about the author's

misogyny, Samuel A. Yorks talks about Faulkner's male characters' misogynistic efforts:

The role of the male [in Faulkner's fictions] is to protect his realm, to flee feminine involvement. He must isolate himself; he must not succumb. Like the convict in Old Man he must save himself, even, if necessary, in the male sanctuary of a state prison farm. Unlike Joe Christmas of Light in August, he must not become so involved as to be destroyed.

The fate of the enmeshed male protagonists in [Faulkner's] works . . . forcibly demonstrates such hostility to women that their collective tone is one of misogyny (119-20).

Mortimer makes a similar point about the misogynistic strain in Faulkner's works:

. . . misogyny simultaneously pervades Faulkner's work and reminds us of the psychoanalytic recognition that seeing or maintaining marked distinctions between the sexes may be a defense against the temptation to annihilate those distinctions entirely by identifying with women (a movement toward homosexuality) (81).

These two comments help the reader view the misogyny of Joe Christmas as his way of defending himself against being "destroyed" or "annihilated," in other terms, "engulfed" by the other, woman. We have already examined how the other, that is, woman, including his surrogate mother figures such as the dietitian and Joanna, functions to engulf or annihilate Joe, as he sees it, causing his loss of identity or denying Joe his right to be whoever he thinks he is in terms of race. Therefore, to some readers, Joe's misogyny may seem to be justifiable. But arguably woman's engulfing functions are

projections, if not of Joe's, of Faulkner's simultaneous fear of merging and desire to merge.

When Faulkner describes Joe's first sexual adventure, which is with a black girl in a womb-like place, he coins a famous and misogynistic word, "womanshenegro":

He entered the shed. It was dark. At once he was overcome by a terrible haste. There was something in him trying to get out, like when he had used to think of tooth-paste. But he could not move at once, standing there, smelling the woman, smelling the negro all at once; enclosed by the womanshenegro and the haste, driven, having to wait until she spoke. . . . Then it seemed to him that he could see her--something, prone, abject. . . . He kicked her hard (119).

Here Faulkner associates Joe's hatred of woman with the sin of the dietitian. The scene reveals Joe as similar to his father figures, such as Mr. McEachern and Doc Hines, in that he not only hates sex but also regards the other, woman as well as the black, as "abject," or in Doc Hines' words, "abominable." Peter Swiggert also sees Joe as a puritan:

At the heart of Joe Christmas's puritanism is a strong sense of moral guilt. At the orphanage where his grandfather has placed him the five-year-old boy is caught eating toothpaste in the dietician's bathroom and naturally expects extreme punishment. But the frightened woman . . . instead of punishing him . . . bribes his silence with a gleaming silver dollar. The boy associates the money with his memory of guilt and the sensation of being sick from the toothpaste (134).

This view helps the reader understand Joe's association of woman with sin or evil rather than justice--an association typical of Faulknerian males--and his preference of a harsh and stubborn puritanic man like Mr. McEachern over the warm

and loving woman, Mrs. McEachern, as manifested in his own statement that "It was the woman: that soft kindness . . . which he hated worse than he did the hard and ruthless justice of men" (LA, 128). Faulkner specifically connects woman with evil in Joe's reflection that "[it] was the woman, with a woman's affinity and instinct for secrecy, for casting a faint taint of evil about the most trivial and innocent actions" (127) that he hates. Thus it is not surprising to see that Joe, who believes in man's superiority to woman in terms of moral and social status, chooses the fate of being ruthlessly chased, castrated, and murdered by the white men instead of submitting himself to Joanna and her offer which requires his identification with the other as a black.

Joe also shares the Faulknerian male characters' hatred of feminine fluidity. Joe shows this hatred in the episode in which he kills a sheep and dips his hands in its blood to secure immunity from such feminine fluidity, when he first hears about menstruation. When he hears about menstruation a second time from Bobbie, he runs out to the woods and vomits. Faulkner describes the scene:

He reached the woods and entered, among the hard trunks, the branch shadowed quiet, hardfeeling, hardsmelling, invisible. In the notseeing and the hardknowing as in a cave he seemed to see a diminishing row of suavely shaped urns in moonlight, blanched. And not one was perfect. Each one was cracked and from each crack there issued something liquid, deathcoloured, and foul. He touched a tree, leaning his propped arms against it, seeing the ranked and moonlit urns. He vomited (143).

Here we observe not only Joe's hatred of feminine fluidity but also the other Faulknerian association of woman with vessel and moon. Especially, Joe's regarding the liquid as "deathcoloured, and foul" is connected with Mr. Compson's regarding it as "the liquid putrefaction" between the "two moons." Joe's hatred of these qualities of woman is further illustrated in his flight from the black people's neighborhood to the whites':

[The "negroes"] seemed to enclose him like bodiless voices murmuring, talking, laughing, in a language not his. As from the bottom of a thick black pit he saw himself enclosed by cabinshapes, vague . . . as if the black life, the black breathing had compounded the substance of breath so that not only voices but moving bodies and light itself must become fluid and accrete slowly from particle to particle. . . . On all sides, even within him, the bodiless fecundmellow voices of negro women murmured. It was as though he and all other manshaped life about him had been returned to the lightless hot wet primogenitive Female. He began to run, . . . into the higher street. He stopped here, panting, glaring, . . . as if [his heart] could not or would not yet believe that the air now was the cold hard air of white people. . . . 'That's all I wanted,' he thought. 'That dont seem like a whole lot to ask' (87-88).

It seems that as opposed to these images of "foul[ness]" or dirtiness and wetness for woman and blacks, Faulkner uses the images of cleanness and dryness for man and whites and makes Joe regard the white male images as superior to the black females. Samuel A. Yorks makes a similar point in his statement that "[the] hard, clean world of old McEachern is preferred, for his swift and inevitable retribution leaves the male pride intact" (125). Interestingly, Joe, who hates the

smell associated with the female or the black, wonders "[why] in hell do I want to smell horses?" and answers to himself, "[it's] because they are not women. Even a mare horse is a kind of man" (83).

Along with these dichotomous images, what the above passage also conveys is Joe's desire to escape from woman, specifically, from her womb, which is strongly indicated by the words like "cabin" and "cave." Joe's flight from woman's womb, figuratively speaking, symbolizes his denial of life altogether, which is understandable, if we take into consideration his mysterious origin which causes him to be suspected of black heritage. Whatever its background, his desire for the flight is based on his denial of woman, the female principle of fecundity or fertility, and preference of the hard and clean male principle of "security," "solidity" (vs. feminine liquidity), "self-sameness" which avoids change and growth. Richard P. Adams points out this aspect of Joe:

[Faulkner's] most completely defeated characters, such as Quentin Compson, Horace Benbow, or Joe Christmas, go down because they are fundamentally opposed to life. They try to find something unchanging to stand on, motionless in the midst of change. But motion sweeps them on so relentlessly that their only escape is one or another kind of suicide. They are not vital spirits crushed by the inert weight of matter. On the contrary, they are desperate because a living world keeps forcing them into action in spite of their desire for security, peace, and stasis. They are crushed because they are trying not to move, and because, by Faulkner's logic, the only way to be motionless is to be dead (13).

Thus, we see Joe's murder is the only answer to his flight from woman or womb.

However, Faulkner counters Joe's effort to differentiate himself from women in contempt and hatred by presenting Joe's alter ego, Lena's baby, whom Joe's grandmother mistakenly calls Joe. Lena embodies the female principle of fertility as well as of the capacity to empathize and love. Thus Faulkner reveals his own desire to compromise with the female principle or to merge with the (m)other, by showing the male character's return to the (m)other as Lena's baby, even in this novel in which the male is forced by society to be "other" and in which he has no sister to turn to.

In all the novels discussed Faulkner's male characters--and by implication Faulkner himself--experience emotional oscillation between their desire to break themselves free from the (m)other, for their assurance of male identity, and their desire to merge with the (m)other for their fulfillment of unconscious wishes for symbiosis. As I pointed out, the conspicuous Faulknerian male characters' desire to maintain their male identity by degrading the other, woman, is undermined by the opposite desire to merge with the (m)other. I would like to be able to argue that the male characters' desire for the (m)other deconstructs their desire for male identities and male principles like pride and deprives them of their illusions of superiority to women, by leading them to recognize their impotence to control the

(m)other at all. However, it would be naive to conclude that this desire for the (m)other wins over their other desire to be differentiated from the (m)other for their sense of self as males. In each novel the dichotomous desires compete again, undermining each other and consequently causing the characters' psychological dilemma. This undermining relation between the two desires, as implied in Faulkner's own expression, "the human heart in conflict with itself" (Faulkner, "Nobel Prize . . . "), is a key to understanding Faulkner's fictions.

I contend that the interaction of the two opposing desires in Faulkner's fictions is what, despite his tendency to associate men and women respectively with the male and the female principle, saves his art from being either exclusively dichotomous or devoted to one principle or the other. Without the interaction or oscillation of the two desires of the author and the characters, I argue, there would be no characters like Quentin, Darl, and Horace who have characteristics of both the male and female principles. Likewise, there would have been no characters like Bon and Joe whom Faulkner writes about because of their embodiment of the issues of the self and the other in terms of race. Without these characters, the fictions in which they appear would have become fictions where only one side of the dichotomy is dealt with. They would have been merely fictions of racial discrimination, religious fanaticism, or individual ambition,

dealing with the male principle only, or fictions of women as goddesses of reproduction or sexuality. Thus the interaction of the dichotomous desires or principles prevents the fictions from being stereotyped with only one phenomenon and makes them as complex and comprehensive as they can be, given Faulkner's basic assumption of a dichotomy of gender. To neglect one principle would be to fail to do justice to Faulkner's art. As we studied in Chapter I, Naomi Jackson resents the misogynistic readings of Faulkner's female characters by Irving Howe and Leslie Fiedler and regards the readings as doing injustice to the humanist writer who, she believes, has "a commitment to a great ideal of the Feminine" (17). Though Jackson's point sounds appealing at first glance, I have found that ironically, she also does injustice to Faulkner. Jackson contradicts herself because of her intentional or unintentional neglect of the male-oriented and patriarchal side of Faulkner that coexists with his love of the (m)other (in Jackson's terms, commitment to the Feminine). Similarly, I argue, Howe's and Fiedler's views of Faulkner's misogyny are not comprehensive in that they fail to see Faulkner's ambivalence between his desire to look down upon women and the feminine principle and his other desire to be in touch with what he repressed as the other for the sake of his masculine identity.

Faulkner's desire to merge with the (m)other balances not only his dichotomized psyche but also the dichotomous

phenomena of his fictions by prohibiting the possible tyrannical dominance of his other tendency to assure his masculine identity by degrading the (m)other. As the discussion of Chapter Two reveals, this desire to merge with the (m)other is deeply related to his own experiences with his mother who failed to be empathically loving to him and whose one-sided "well-meaning" support of him often upset him in his adult life. Faulkner's unsatisfied desire for a symbiotic relation with his mother and for empathic feelings of love from her during his childhood contributed to Faulkner's formation of the deep-rooted and ever present desire to merge with the (m)other. This desire caused Faulkner to deepen his compassion and inspired him to write about the sufferings of his fictional children who seek motherly love and care and find it not in their mothers but in their sisters. Thus do they fall prey to psychologically pathological dilemmas of various kinds, including incestuous desire.

Faulkner's desire to merge with the (m)other leads him to care not only about the children seeking the (m)other but also about the adults (especially blacks) who suffer from the tyranny of male patriarchs because of their male principles of power and pride. This desire leads Faulkner to condemn white male patriarchs like Sutpen, Old Doc Hines, Mr. McEachern, and Joanna's father, who ruin the lives of the others, blacks and women, and fathers like Anse Bundren, and Popeye's and Mink's fathers, who ruin the well-being of their

children. Thus, Faulkner's desire for the (m)other, which undermines his as well as his characters' desire for masculine pride and power, allows humanistic strains of justice as well as sympathy in Faulkner's art.

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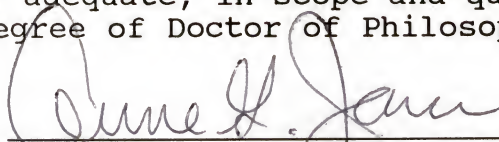
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Myoung Ah Shin was born in Pusan, Korea in 1956. In 1964 her family moved to Seoul, the capital city of Korea and she graduated from Ewha Girls' High School in 1975. She got her bachelor's and master's degrees in English from Kyung Hee University. She worked as a full-time instructor in Hong Sung Junior College for two years. She came to the United States to fulfill her academic desire to get a Ph.D. in English from a U.S. institution in 1983. She earned another master's degree in English in the University of North Dakota in 1984 and transferred to the University of Florida for a Ph.D. program. She intends to go back to her home country and teach Korean students what she has learned in the United States.

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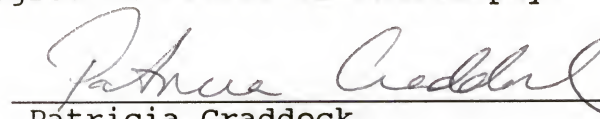
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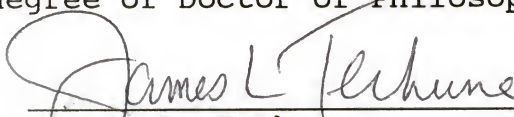
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